

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 30s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 49—No. 22.

SATURDAY, JUNE 3, 1871.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY, JUNE 3rd,
GRAND SUMMER CONCERT, at 3.0.—Mlle. Marimon, Madame Sinico, Mlle. Fernandez, and Madame Trebelli-Bettini; Mr. Bentham, Signor Celli, Signor Agnesi, Signor Fancelli, and the Crystal Palace Choir; solo flute, Mons. A. de Vralje. Conductor, Mr. MANNE.
Admission by tickets purchased this day, Half-a-Crown; by payment at the doors, Five Shillings.
Transferable Stalls for the remaining Six Concerts, Fifteen Shillings; Stalls for this Concert, Half-a-Crown.

HANDEL FESTIVAL, JUNE 16, 19, 21, and 23.
Conductor, Sir Michael Costa.—The following eminent artists will appear: Mlle. Tietjens, Madame Sinico, Madame Rudersdoff, Madame Lemmens-Sherrington, Madame Trebelli-Bettini, Madame Patey, Mr. Sims Reeves, Mr. Cummings, Mr. Kerr Gedge, Mr. Vernon Rigby, Mr. Foli, Signor Agnesi, Mr. Sandley. Solo organ, Mr. W. T. Best. Organist of St. George's Hall, Liverpool, and the Albert Hall. Organist, Mr. James Coward.

HER MAJESTY'S OPERA, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

NOTICE.

On this occasion the doors will open at half-past seven, and the opera will commence at eight o'clock precisely.

First Night of "ROBERT LE DIABLE."—Debut of M. Belval.
THIS EVENING (Saturday), June 3, will be presented for the first time this season Meyerbeer's Grand Opera, "ROBERT LE DIABLE." Roberto, Signor Nicolini; Bortano, M. Belval (of the Grand Opera, Paris, his first appearance); Un Prete, Signor Agnesi; Rinaldo, Signor Rinaldini; Alberti, Signor Rocca; Cavalieri, Signor Sinigaglia; Signor Casaboni; Signor Baleuca; Isabella, Mlle. Ilma de Muraka; Elena, Mlle. Fioretti; and Alios, Mlle. Tietjens.

NEXT WEEK.

SIXTH APPEARANCE OF MDLLE. MARIE MARIMON.

TUESDAY NEXT, JUNE 6th, will be performed Bellini's Opera, "LA SONNAMBULA." Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Agnesi; Un Notaro, Signor Rinaldini; Alessio, Signor Casaboni; Lisa, Mlle. Bauermeister; Teresa, Mlle. Cruise; and Aminta, Mlle. Marie Marimon (her sixth appearance). To conclude (for the first time) with a new Ballet, in two acts, composed by Mlle. Katti Lanner, entitled "HIRKA." Characters: Martin, M. Rabi; Baboulin, M. Francesco; Stephen, M. Waldenberg; a Notary, M. Corelli; Henriette, Mlle. Bertaluda; and Harka, Mlle. Katti Lanner.

Second time of "ROBERT LE DIABLE."
Thursday Next, June 8, will be repeated Meyerbeer's Grand Opera, "ROBERT LE DIABLE." (Refer above.)

Grand Extra Night.

First Night of "LA FIGLIA DEL REGGIMENTO."

SEVENTH APPEARANCE OF MDLLE. MARIE MARIMON.

FRIDAY NEXT, JUNE 9, Donizetti's Opera, "LA FIGLIA DEL REGGIMENTO." Tonio, Signor Fancelli; Sergente Sulpizio, Signor Agnesi; Caporale, Signor Casaboni; Ortenso, Signor Rocca; La Marchessa, Mlle. Bauermeister; and Maria, Mlle. Marie Marimon (her First Appearance in that character in England). After which, the new Ballet, "HIRKA."

Second Appearance of M. Capouli, on Saturday, June 10.
Director of the Music and Conductor, Sir Michael Costa.
The doors will open at Eight o'clock, and the Opera will commence at half-past 8. Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre stalls, 7s. and 6s.; Gallery, 2s. Boxes, stalls, and tickets may be obtained of Mr. Bailey, at Her Majesty's Opera Box-office, Drury Lane, open daily from 10 to 5; also of the principal Librarians and Musiciansellers.

UNDER THE PATRONAGE OF
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE.

MR. FERDINAND LUDWIG'S EVENING CONCERT

WILL TAKE PLACE ON

WEDNESDAY EVENING, JUNE 21st,

AT THE

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

Tickets, 10s. 6d., 7s., 6s., and 5s., to be had at Mr. Ludwig's Residence, 1, Albert Street, Regent's Park, N.W.

LONDON INTERNATIONAL EXHIBITION of

1871.
The GENERAL PUBLIC are admitted EVERY WEEK DAY EXCEPT WEDNESDAY, from 10 a.m. to 6 p.m., on payment of ONE SHILLING. On WEDNESDAYS the usual price is HALF-A-CROWN.
There are Five Entrances, one by the Royal Entrance of the Albert Hall, two in Exhibition Road, and two in Prince Albert Road.

LONDON INTERNATIONAL EXHIBITION.

DISTRIBUTION OF THE PRINCIPAL OBJECTS.—

1. ARCHITECTURE, ENGRAVING, PHOTOGRAPHY, and a PORTION of the WATER COLOUR PICTURES, are exhibited in the Upper Gallery of the Albert Hall.
2. EDUCATIONAL APPARATUS and APPLIANCES and the INTERNATIONAL COLLECTION of TOYS and GAMES, are exhibited in the Two Small Theatres on the Balcony Floor of the Albert Hall.
3. WOOLLEN and WORSTED MANUFACTURES are exhibited in the South Rooms on the First and Second Floors of the Albert Hall.
4. The POTTERY and FOREIGN PICTURES are in the new Exhibition Galleries, facing the Exhibition Road.
5. The MACHINERY IN MOTION, the SCIENTIFIC INVENTIONS, and the BRITISH PICTURES, are in the new Exhibition Galleries, facing the Albert Road.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.—

Incorporated by Royal Charter, 1830. Under the immediate Patronage of Her Majesty the QUEEN.
His Royal Highness the Prince of WALES.
His Royal Highness the Princess of WALES.
His Royal Highness the Prince CHRISTIAN.
His Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.

President.—The Earl of DUDLEY.

Principal.—Sir W. STERNDALE BENNETT, M.A., D.C.L.

The next PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the Institution, on Tuesday morning next, the 6th inst., commencing at 2 o'clock.

The HALF TERM will commence on MONDAY, the 12th inst., and terminate on SATURDAY, the 22nd July.

Candidates for admission can be examined at the Institution on THURSDAYS, at 11 o'clock. By order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

PHILHARMONIC SOCIETY.—Conductor Mr. W. G.

CRUSING.—SIXTH CONCERT, MONDAY, JUNE 5, ST. JAMES'S HALL, Eight o'clock. Stalls, 10s. 6d.; tickets, 7s., 6s., 2s. 6d. Pastoral Symphony, Beethoven. Storti will play Paganini's Concerto for Violin; Mozart's G minor Symphony; Overtures by Potter and Weber, &c. Vocalists: Mlle. Tietjens and Madame Trebelli-Bettini.—L. Cook & Co., 63, New Bond Street; Chappell, 50, New Bond Street; Cramer, Wood, & Co., 201, Regent Street; Austin's Ticket-office; Keith, Prowse, & Co., 48, Cheapside; and A. Hays, Royal Exchange.

MISS ALICE RYALL'S FIRST MORNING CON-

CERT, SATURDAY, JUNE 10, QUEEN'S CONCERT ROOMS, HANOVER SQUARE, Three o'clock. Miss Rebecca Jewell, Miss Alice Ryall, Mlle. Draadil, Mr. Edward Lloyd; pianoforte, Mr. Walter Macfarren and Mr. J. Hallett Sheppard; clarinet, Mr. Lazarus; violoncello, Mr. Pettit. Conductors, Mr. Walter Macfarren and Mr. Stephen Kemp. Stalls, 7s. 6d. each. L. Cook & Co., 63, New Bond Street; Cramer, Wood, & Co., 201, Regent Street; Chappell, 50, New Bond Street, &c.

SUMMER BALLAD CONCERTS.—THE SECOND

CONCERT, on MONDAY EVENING, JUNE 12th, at Eight o'clock.

SUMMER BALLAD CONCERTS, ST. JAMES'S HALL,

under the direction of Mr. JOHN BOOSEY.—THE SECOND CONCERT, on MONDAY EVENING, JUNE 12th. Artists—Madame Sherrington, Miss Edith Wynne, Miss Enriquez, and Madame Patey, Mr. Sims Reeves and Mr. Santley. Pianoforte, Chevalier Antoine de Kontski. Director of the Part Music, Mr. Fielding. Conductor—Mr. J. L. HARRON. Stalls, 6s.; Family Tickets, to admit Four, 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., No. 48, Cheapside; Hays, 4, Royal Exchange Buildings; and Boosey & Co., Holles Street.

SIGNOR NICOLAS LABLACHE (second son of the

late Signor Lablache), for many years Professor of Singing at Paris and St. Petersburg, and for the last two years Director of the Viceroyal Italian Opera at Cairo, begs to announce that it is his intention to establish himself in London, as a Professor of Italian, French, and English Singing. For particulars respecting Private Lessons, and Instruction in Classes, address Signor Nicolas Lablache, No. 9, Bentinek Terrace, Regent's Park.

MONS. PAQUE begs to announce that his **MATINEE MUSICALE** will take place at 24, BELGRAVE SQUARE (by the kind permission of the Marquis of Downshire), on **TUESDAY**, 13th of June, at three o'clock. Artists—Mesdames Marie Cabel, Monbelli, Osborne Williams; Messrs. Urio, J. Lefort, Cano, A. Billet, G. Paque, W. Ganz, H. Parker, Visetti. Tickets to be obtained only at M. Paque's residence, 120, Great Portland Street, Portland Place.

JUNE 12.—GRAND MORNING CONCERT, St. James's Hall. Two o'clock. Tietjens, Ilma di Murska, Sinico, and Marie Marimon, Albion, Fernandez, and Trebelli-Bettini, Sims Reeves, Fancelli, Viazani, and Bentham, Moriani, Agnesi, Caravoglia, and Foli. Conductor, Mr. HENRY LESTER. Tickets, 10s. 6d., 7s. 6d., 5s., and 2s. 6d., at Austin's office; and all music-sellers.

MR. SYDNEY SMITH'S THIRD PIANOFORTE RECITAL, WEDNESDAY, JUNE 7th, at Three o'clock. Artists—Madame Talbot-Cher and Madame Patey, Mr. Henry Holmes, Herr Daubert, and Sydney Smith. Accompanist, J. G. Calcott. Tickets at the Hall, and of Mr. Sydney Smith, 45, Blandford Square, N.W.

HERR LEHMEYER has the honour to announce that his **ANNUAL MORNING CONCERT** will take place on **WEDNESDAY**, the 14th JUNE, at ST. GEORGE'S HALL, when he will be assisted by some eminent artists. For particulars, and also all Engagements for Concerts, address to Herr Lehmayr, 14, Store Street, Bedford Square.

MISS EMMA BUSBY'S MORNING CONCERT, HANOVER SQUARE ROOMS, THURSDAY, JUNE 8th, at Three o'clock. Artists—Mme. Tellefsen, M. Jules Stockhausen, M. Tellefsen, Mr. Carroux, Signor Ferze, and Miss Emma Busby. Stalls, Half-a-Guinea; Family Tickets (Stalls, to admit Three), One Guinea. To be had at the Music-sellers, the Rooms, and of Miss E. Busby, 33, Howley Place, W.

UNDER THE IMMEDIATE PATRONAGE OF
HER GRACE THE DUCHESS OF WELLINGTON.

MR. OBERTHÜR'S MATINEE MUSICALE, THURSDAY, JUNE 15th, at his Residence. Vocalists—Madame Florence Lancia, Miss Goodall, Miss Edwards, Herr Reichardt, Mr. Frank Elmore, and Mr. Lloyd. Instrumentalists—Mme. Strindberg Elmore, Herr F. Ries, Mons. Albert, Mr. Lazarus, Mr. Gollmick, Mr. Oberthür. Tickets, 10s. 6d. each, to be had of Messrs. Schott & Co., 153, Regent Street; Mr. Lonsdale's, 26, Old Bond Street; and of Mr. Oberthür, 14, Talbot Road, Westbourne Park, W.

THIS DAY.

NEW PHILHARMONIC CONCERTS, St. James's Hall.—The next **PUBLIC REHEARSAL**, THIS SATURDAY AFTERNOON, JUNE 3, at 2.30 o'clock. Pianist, Mr. C. Hallé; violinist, Herr Auer. Tickets at popular prices.

NEW PHILHARMONIC CONCERTS, St. James's Hall.—Mlle. Marimon will sing at the next concert. Pianist, Mr. C. Hallé; violinist, Herr Auer. **PROGRAMME** of the **PUBLIC REHEARSAL**, THIS SATURDAY AFTERNOON, JUNE 3, at 2.30 o'clock. Mr. C. Hallé will play Beethoven's pianoforte concerto in G major. Herr Auer will play Spohr's violin concerto in E minor. Part I. Haydn's symphony in G major, letter V.; adagio, allegro, largo, minuetto, finale, allegro con spirito, aria, Mozart; Spohr's concerto in E minor; violin, Herr Auer; allegro, andante, finale, allegro con trio, aria, Rossini; notturno, and scherzo, from the music to the "Midsummer Night's Dream," Mendelssohn. Part II. Beethoven's concerto in G major; allegro, adagio, finale; pianoforte, Mr. C. Hallé; aria, Bellini; overture, Lodoiska, Cherubini. Tickets at popular prices. Stalls, 7s.; second row balcony, 5s.; unreserved seats, 2s. Admission, 1s. To be had at the Hall; and at the music-sellers.

WEDNESDAY NEXT.

NEW PHILHARMONIC CONCERTS.—Mlle. MARIMON, by permission of the Director of Her Majesty's Opera, will SING at the next Concert. Tickets, at the usual popular prices, may be at once secured.

TUESDAY NEXT.

ASSOCIATION OF CHURCH CHOIRS.—Musical Director, W. H. MOSE, Esq. The **THIRD FESTIVAL MEETING** of the **CHOIRS IN UNION** will take place at St. Matthias' Church, Stoke Newington, N., on **TUESDAY EVENING**, JUNE the 6th, 1871. Evening, at Eight p.m. Preacher, the Rev. B. MORGAN COWIE, B.D., Vicar of St. Lawrence, Jewry.

SIGNOR GUSTAVE GARCIA will sing at St. George's Hall on Saturday, June 3rd (This Day). All communications to be addressed to the care of Messrs. Duncan Davison & Co., Foreign Music Warehouse, 244, Regent Street, Torquay, May 23rd.

MR. FRANK ELMORE will sing his new song, "THE WOODMAN'S SON," at all his Concerts this Season.—30, Colville Square, Notting Hill, W.

NEW SONG.

"**I SAW THEE WEEP.**" Sung by Mr. Vernon Rigby. Composed expressly for him by Frank Nash. In A flat and F Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

REMOVAL.

MADAME ARABELLA GODDARD begs to inform her Pupils and Friends that she has **REMOVED** from Upper Wimpole Street to Ivy Bank, 49, Finchley Road, St. John's Wood.

MR. W. H. CUMMINGS begs to announce his **RETURN** to England. All applications respecting Engagements to be addressed to Mr. George Dolby, 52, New Bond Street, W.

MISS PURDY (CONTRALTO). ORATORIO AND CONCERTS.

ADDRESS:—

MESSRS. LAMBORN COCK & CO.,
63, NEW BOND STREET, LONDON, W.

MADAME RUDERSDORFF.

MADAME RUDERSDORFF has sung the following Compositions at the Boston (America) Musical Festival:—"MEDEA," "GRAND SCENA," "PEACEFULLY SLUMBER" (Cradle Song), "BENEATH THE BLUE TRANSPARENT SKY" (Venetian Song), composed by ALBERTO RABENBERGER. London: Published by DUNCAN DAVISON & Co., 244, Regent Street, W.

MISS FLORENCE ANDREWS and **Miss GERTRUDE ANDREWS** (daughters of Mrs. J. Holman Andrews) give Lessons on the Pianoforte and Instruction in Singing.—Address, 38, Welbeck Street, W. N.B. Miss Gertrude Andrews can accept an engagement as leading Soprano in a Choir.

REMOVAL.

MR. FRANK ELMORE begs to announce that he has **REMOVED** to 30, Colville Square, Notting Hill, W., where all letters respecting engagements for Oratorios, Concerts, and Lessons in Singing, must be addressed.

HERR REICHARDT will sing his New Song, "I LOVE, AND AM LOVED," at Mr. Oberthür's Matinée Musicale, June the 15th.

MR. WALTER MACFARREN'S Songs, "WELCOME SPRING," and "A WIDOW BIRD SATE MOURNING," will be sung by Miss Edith Wynne, and *Berceuse*, "GOLDEN SLUMBERS," will be played by the Composer at his Matinée, THIS DAY. Published by LAMBORN COCK & Co., 63, New Bond Street.

ST. LEGER'S SONGS.

"**BRING ME BACK ONE SIGH.**"

SUNG BY MR. ERNEST A. TIETKENS,
At the Soirée of the New Philharmonic Society, and
Written by Miss ANGELINA SALVI.

Go, balmy zephyr, to my lov'd one fly,
And on thy aerial bosom waft a sigh;
Ah, softly whisper what I dare not say,
And to her distant ears my pray'r convey.
Ah, limpid brook, flow on and should she pass,
And gaze upon her charms in thy clear glass,
Ah, tell her that thy stream is filled with tears,
Fresh from the eyes of one who loves, but fears.
I love! sweet echo, pray the sound repeat,
Until it travel to my lov'd one's feet;
And if she frown not, then again return,
And let my longing ears the tidings learn.
Sweet zephyr, bring me back one sigh, one smile,
And haste my troubled spirit to beguile;
O, brook, receive one tear from her dear eye,
And I will quickly fly her tears to dry.

ALSO,

"**I COULD NOT SAY NO,**"

SUNG BY MDLLE. ILMA DI MURSKA.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

DRAWING ROOM OPERETTA.

Just published, price 7s. 6d.,

"**LOUISE; OR, THE TRIALS OF LOVE.**" The Libretto written by WALTER BOULT. The Music composed by J. BOLINGBROOKE COOPER. This work has been produced especially with a view to its performance in Ladies' Schools, or the Drawing-room, the Characters being all supported by Ladies. London: HITCHINGS & BOWEN.

TO PIANOFORTE DEALERS AND MUSICAL INSTRUMENT MAKERS.

CORNER SHOP, with fine Plate Glass Double Front, to be LET, at the West End. Well adapted for the above business, for which there is a good opening. Would answer well as a branch establishment. Rent of Shop and Basement, 35 Guineas; Premium, £50. Apply to Mr. Donaldson, House Agent, 1, Langham Place, W.

"**PLEIN DE DOUTE,**"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio, Rondo brillante. Composed and Dedicated by permission to MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER,
London: LAMBORN COCK & Co., 63, New Bond Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS.
LYON & HALL,
WARWICK MANSION.

A COMMUNICATION TO HIS FRIENDS.

BY RICHARD WAGNER.

* * * * *

This was *The Flying Dutchman*, that so repeatedly, and with such irresistible powers of attraction, rose up before me, from out the swamps and currents of my life; it was the first *folk's-poem* which penetrated deeply into my heart, and admonished me, as an artistic being, to interpret and fashion it into a work of art.

From this point commences my career as a poet, on entering which I left that of a manufacturer of opera-books. And yet I made no sudden leap. In no case did reflection influence me, for reflection is obtainable only by the combination of already-existing phenomena as models; the phenomena which might have served me as models in my new path, however, I found nowhere. My course of proceeding was new; was it prompted out of my innermost feelings, and absolutely necessitated as the impulse to communicate those feelings to others. I was compelled, in order to free myself from within—that is, by the need of being understood, to open myself to persons thinking as I did, to take as an artist a path never suggested to me by external experience; and that which impels a man to such a step is necessity, deeply felt, all-powerful necessity, not the ordinary necessity related to practical life.

I thus present myself as a poet to my friends, but I ought almost to hesitate before doing so with a poem like that of my *Flying Dutchman*. There is so much in it that is undecided, the framework of the situations is generally so indistinct, the poetical diction and the verse are often so destitute of the stamp of individuality, that writers of our modern stage-pieces more especially, who construct everything according to an abstract form, and proceed, from the vain science of their acquired formal skill, to discover suitable subjects to treat in that form, will reckon the fact of my bringing forward the poem—as such—a piece of audacity to be severely censured. My own scruples as to the form of the poem would trouble me less than the dread of the punishment I have to expect, if it were my intention to present myself on the strength of this work, as an example of perfection; on the other hand, there was a peculiar charm for me in the fact of my presenting myself to my friends during the process of my becoming. The form of the poem of *The Flying Dutchman*, as, by the way, that of every one of my subsequent poems, even to the uttermost touches of their musical realisation, was suggested to me so far by the subject as it had become for me the possession of a deciding life-disposition, and as, by practice and experience in the path which I had taken, I had obtained the power of artistic creation generally. As I have already said, I reserve the right of returning to the characteristic features of this creative power. For the present, I proceed with the history of how my poems sprang into existence, after having endeavoured to direct attention to the decisive turning-point in my artistic development as regards form, as well as everything else.

Amid material circumstances, which I have already described to my friends somewhere else (in the *Zeitung für die Elegante Welt*, 1843) I carried out very rapidly both the poem and music of *The Flying Dutchman*. I had left Paris and retired into the country, whence I first again entered into communication with my German home. My *Rienzi* had been accepted for production in Dresden. This fact was regarded by me generally as an almost surprisingly encouraging mark of love and friendly greeting from Germany, and these inspired me with all the warmer feeling for my home, as the air of the Parisian world felt colder and colder as it was wafted to me. With all my efforts and endeavours, I was already entirely in Germany. A sentimental, yearning feeling of patriotism, of which I had previously not had the slightest presentiment, took possession of me. It was free from any political tinge; I was even then sufficiently enlightened for political Germany, as compared, for instance, with political France, to possess the slightest attraction in my eyes. It was the feeling of homelessness in Paris which awakened in me the yearning towards my German home. The yearning, however, was not directed to an old known Something, to be won back, but to a Something of which I had a presentiment and which I desired; a Something new, unknown, to

be won for the first time, and about which I knew only one thing, which was that I should certainly not find it in Paris. It was the yearning of my *Flying Dutchman* for a wife—as already stated, however, not for the wife of Ulysses, but for the wife-redeemer, whose features did not advance to greet me in any definite shape, but floated before me as the womanly element generally; this element here gained the expression of home, that is, of one's being surrounded by a Something General, most thoroughly intimate—a Something General, however, which I did not then know—simply yearning for the realisation of the notion “home,” while the Utterly Foreign had formerly floated as the element of redemption before me in my previous straitened circumstances, and the impulse to find it had driven me to Paris. As I had been undeceived in Paris, so was I doomed to be undeceived in Germany also. My *Flying Dutchman* had certainly not yet discovered the new world; his wife could save him only by her own destruction and his.—But let us proceed!

Entirely occupied with my return to Germany and with obtaining the necessary means, I was compelled, for the sake of the latter, after I had concluded *The Flying Dutchman*, to take to earning money as a music-publisher's hack. I made pianoforte arrangements of Halévy's operas. But the pride I had then gained prevented me from feeling the bitterness with which this humiliation had once filled me. I retained my good humour, and corresponded with home, about the preparations in progress for the production of *Rienzi*. From Berlin there even came the corroboration of my *Flying Dutchman* being accepted for production. I already lived in the world of home, for which I yearned, and which I was soon to enter.

While I was in this state of mind, the German folk's-book of *Tannhäuser* fell into my hands. This wonderful figure of folk's poetry immediately laid most violent hold upon me; but it could not have done so before then. *Tannhäuser* himself was by no means an unknown personage for me; I had become acquainted with him at an early period, through the medium of Tieck's narrative. He had then moved me in the same fantastically mystic way that Hoffman's stories had worked upon my youthful imagination; but no influence had ever been exerted from this quarter upon my artistic plastic impulse. I now again read through Tieck's thoroughly modern poem, and saw why his mystically coquettish, Catholic-frivolous tendency had not excited any sympathy in my mind. This was proved to me by the folk's-book, and the plain *Tannhäuser* song, from which the simply genuine folk's poem about *Tannhäuser* stood out in traits so free from distortion, and so quickly intelligible. But what attracted me with utterly irresistible force was the connection, slight though it was, which I found established in the folk's-book between *Tannhäuser* and the *Sängerkrieg auf Wartburg*.* With this poetic factor, also, I had previously been acquainted through a tale of Hoffman's; but, just like Tieck's version of *Tannhäuser*, the tale had not excited in me the slightest desire for dramatic creation. I now hit upon the notion of tracking to its simplest and most genuine form this *Sängerkrieg*, which, with all its surroundings, was so redolent for me of breezes from my home. I was thus led to study the middle-high-German poem of *Der Sängerkrieg*, which one of my friends, a German philologist, who happened to have it by him, was fortunately able to lend me. As we are all aware, it is immediately connected with another greater epic composition, *Lohengrin*. This, too, I studied, and thus, at one stroke, a new world of poetical materials was revealed to me, a world of which, generally setting out in search of something all ready, something adapted to the operatic style, I had not had the slightest presentiment.—I must describe more minutely the impression produced upon me.

It will be important for many an adherent of the historic-poetic school to learn that, between the completion of *The Flying Dutchman* and the conception of *Tannhäuser*, I busied myself with the plot of a historical operatic poem; such persons will feel dissatisfied, and look upon it as a proof of my incapacity, when they learn that I gave up this plot for that of *Tannhäuser*. I will here simply relate the course of events, because I shall have occasion to touch upon the æsthetical side of the question, when giving an account of a subsequent conflict of a similar nature.

(To be continued.)

* “The War of the Minstrels on the Wartburg.”

ROYAL ITALIAN OPERA.

There was no novelty last week, although five performances were given. The operas were *La Sonnambula*, *Il Flauto Magico*, *Il Barbiere*, *Faust e Margherita*, and *Dinorah*. It has long been the custom in Epsom week to adhere to the most popular operas in the repertory, as being tolerably safe attractions. Five more popular than those enumerated, or, on the whole, more efficiently performed than at Mr. Gye's theatre, could not easily be named; and the mere fact that five such works can be represented one after the other, in immediate succession, says no little for the resources of the establishment and the spirit and energy of the direction.

The opera on Monday night was again *Don Giovanni*; *Le Nozze di Figaro* was repeated on Tuesday; the *Huguenots* on Thursday. The *Barbiere* was announced for last night, and to-night we are promised *L'Africaine*.

HER MAJESTY'S OPERA.

Since our last reference to the performances at Drury Lane, Mdle. Marimon, having recovered from her indisposition, has appeared twice in the *Sonnambula*. On each occasion she was received with an enthusiasm which could not be mistaken for anything else than genuine. Those who had seen this lady in Paris, at the Athenée, chiefly knew her as an accomplished mistress of a school possessing little in common with that to which we are accustomed at the Italian Opera; for though the brothers Ricci are undoubtedly Italians, *Une Folie à Rome* and *Le Docteur Crispin* (a French version of *Crispino e la Comare*, with which, some time ago, we made agreeable acquaintance here, thanks to Madame Adelina Patti and Signor, Ronconi) have no pretensions to be regarded as anything better than extravaganzas. In these, in the *Toréador* of the late Adolphe Adam, and other works of the kind, the recent triumphs of Mdle. Marimon in Paris have been for the most part achieved. Nevertheless, it was generally understood that she had a wide repertory at command, and was well studied in the operas of the modern Italian masters. Her Amina certainly encourages this belief, since no singer, not even an Italian singer, in our remembrance, has shown herself more intimately conversant with the part, in all its phases, musical and dramatic. We might object that in those scenes where Amina walks, and, by operatic licence, sings, in her sleep, the movements and gestures of Mdle. Marimon are so demonstrative that it is difficult to believe we are seeing and listening to a somnambulist in the unconscious act of somnambulism; and this is especially noticeable in the Mill scene. But here objection ends. Her delivery of the plaintive slow movement, "Ah non credea mirarti," the address to the faded flowers, is, as a mere feat of vocalization, perfect, displaying a facility of sustaining the "mezza voce" through a long drawn-out melody, which can hardly be over-eulogised. Mdle. Marimon's intonation is irreproachable, and her manner of phrasing rarely offends the critical judgment, or leaves the ear unsatisfied. Her voice is a pure *soprano*, flexible, of wide compass, and of a quality which, without affectation, may be denominated "flute-like." The consummate ease and certainty with which she executes the most elaborate florid passages—passages of "bravura" and embellishments of every kind—is remarkable; and what we especially admire in her ornaments and "floriture" is that they are always original, instead of, as too frequently happens, borrowed from this or that model. But before pronouncing a definite judgment on Mdle. Marimon, either as singer or actress, we prefer testing her in some other part. A new Amina, however gifted, must of necessity, in many respects, resemble previous Aminas, the character being so simple and ingenuous that it can hardly be looked upon from any but one particular point of view. Enough that Mdle. Marimon's success on Saturday night was unequivocal. The companion characters were represented, as before, by Signor Fancelli (Elvino), Signor Agnesi (the Count), and Mdle. Bauermeister (Lisa).

The other opera last week was *Lucia di Lammermoor*, with Mdle. Ilma di Murska as the heroine. This gifted lady stands as much in need of a new part as Mdle. Marimon; and every one is looking forward with interest to the reproduction of Wagner's *Olandese Dannato*, which made so powerful an impres-

sion at the end of the season 1870, when Mr. George Wood was director.

Lucia di Lammermoor was given on Monday, the *Sonnambula* (fourth time) on Tuesday. On Thursday *Faust* introduced three new singers to the English public—Mdle. Pauline Canissa (Margaret), Signor Capoul (Faust), and Signor River (Mephistopheles). To-night M. Belval makes his first appearance as Bertram in *Robert le Diable*. About these apparitions we shall speak in our next.

"PADDY GREEN."

Who has not heard of "Evans's"? To whom is the name of "Paddy Green" unknown? Men now in the sere and yellow leaf remember how, long ago, they were first introduced into the famous old supper-room in Covent-garden; how they gazed with dread awe upon this and that celebrity consuming like common mortals their mutton chops and hot potatoes; how they listened to the strange old-world melodies sung by the choristers; how they roared with laughter at the humours of the comic singer, as he alluded to topics important in their day, but now forgotten; how they were shown the great "Paddy Green" himself gossiping with some man of mark in law or literature; and how they hoped that perhaps they, too, at some future time, might venture to address him and to take a pinch of snuff from his box. New music-halls have arisen, new-fangled amusements have sprung up, but still thousands are true to the memories of their youth, and still occasionally drop into Evans's, where, from year to year with an eternal sameness, the ever youthful choristers discourse sweet music, the ever-funny comic singer finds some fresh food for joke, and "Paddy Green" still offers his snuff-box, and still welcomes with a cheery remark his friends. How old "Paddy Green" is will never be known until his age is chronicled upon his tombstone some fifty or sixty years hence. Time appears to have no effect upon him. It is to be presumed that he was once young, and it is to be presumed that he will some day be an old man. No one, however, now living can recollect him one year younger than he at present is, or imagine him one year older. Thackeray in some of his earlier publications alludes to him as "Paddy Green," and as "Paddy Green," a man of no age, the Thackery of the future, will probably allude to him. Perhaps the New Zealander who is to moralise over the ruins of London will pause over his tomb, like Hamlet over the skull of Yorick; for, like the Danish King's jester, he is a "fellow of infinite jest and most excellent fancy." The wave of joint "stockism" has at length invaded Evans's. "Paddy Green" is lord and master of the supper room no longer. During his long reign, he made his realm one of the few spots in London where the food, the company, and the entertainment were alike excellent. No coarse allusions, no vulgar displays, were ever tolerated there. As a speculation the supper room has not, it would appear, been successful. No hope of gain, however, tempted Paddy to take to new ways. *Sint ut sint* was his motto. The age might prefer coarse ways, silly buffoonery, and gorgeous females in low-necked dresses. Paddy stuck to his choristers and to his honest programme. The father might take his son to Evans's without any fear of his boy's ears being polluted. Behind the latticed galleries, ladies—the fairest and best of the land—sat and listened to the grand choruses. Farmers who came up to the Cattle Show spent their evenings there, and went back to their homes without injury to their morals. A subscription has now been set on foot to present Paddy with a testimonial, which will put him above want. Its leading spirit is Mr. John Hollingshead, the lessee of the Gaiety Theatre. We sincerely trust that this effort to raise a sum of money for one to whom so many have owed an evening's harmless amusement may prove successful, and that all who have had a pinch from Paddy's snuff box, and enjoyed his genial conversation, will contribute to it according to their means. "Paddy Green" is, to use an Americanism, an "institution," and we trust that as an "institution" far above the speculations of joint-stock companies, he will remain for many a year.

VIENNA.—Herr Sontheim is singing to overflowing audiences at the Imperial Operahouse.—Mdle. Trousil, from Salzburg, is engaged.—Herr R. Wagner's *Rienzi* is still in active rehearsal, and will be produced very shortly indeed.

WEIMAR.—The Abbat Franz Liszt has been stopping here since the 3rd May. On the 21st June a performance of his *Elisabeth* will take place, under the direction of Herr Müller-Hartung. The Abbat's second oratorio, *Christus*, will be published some time during the present year, by Herr Jul. Schubert, Leipzig, and first performed in this town and Vienna.—Herr Lassen, the Grand-Ducal *Capellmeister*, has declined the post of director at the Conservatory in Ghent.—His Majesty the Emperor, Wilhelm I., has accepted the dedication of Herr Klughardt's festival-overture, "Die Wacht am Rhein."

ROYAL ACADEMY OF MUSIC.

At the last "Students' Concert" the selection, vocal and instrumental, was, on the whole, suited to exhibit the talents of some of the most promising pupils of this institution to advantage. The singers were Mrs. Dolby, Misses Goode, Fanny Williams, Jesse Jones, Lambert, Crawford, and Rebecca Jewell; Messrs. Shakespeare, Wadmore, Guy, and Parry. Although the pieces set down for these young ladies and gentlemen were almost exclusively Italian, and in every instance sung in the Italian language, they served their purpose well enough, and showed, at least, that there is vocal talent in our national music school, from which, with careful nurturing, the best results may be obtained. At the same time, not being ourselves Italian, we should welcome with pleasure any sign that the formation of an English vocal school was also contemplated. We have had our Braham, our Incedon, our Billington, our Stephens, and our Paton, and we have still our Reeves and our Santley, able to stand up proudly and unchallenged for the honour of their country. We are therefore unable to understand why even in England the idea of purely English art should be almost invariably ignored. The instrumental part of the programme was limited exclusively to examples of pianoforte playing. Two of Mendelssohn's "*Lieder ohne Worte*" were set down for Mr. Waddington; the *Adagio* and *Rondo* from Hummel's duet-sonata in A flat, for Misses Martin and Green; some variations by Reinecke, for Miss Griffith; Mendelssohn's *Andante* and *Presto Agitato*, for Miss Hemmings; Handel's fifth *suite* (in E), for Mr. Eaton Fanning; the first movement from Beethoven's Sonata, Op. 106, for Miss Baglehole; two of Steibelt's studies, for Mr. Ridgway; two numbers from Sir Sterndale Bennett's *Suite de Pièces*, for Miss Gideon; and the same composer's romance, "*Geneviève*," together with Chopin's waltz movement in A flat, for Miss Burleigh. In Sterndale Bennett, at least, we had a representative of English inventive art, and a worthier representative could hardly be desired. Messrs. Kemp and Shakespeare accompanied the vocal music. We expressly refrain from criticising these performances, though not a few of them could very well stand the test of criticism; but we are glad once again to help them by such publicity as our columns can insure, and once again to say, "the more of them the better," inasmuch as they cannot be other than conducive to good. We should have mentioned that, besides the music, an *Idyll*, by "Praga," *Le due Sorelle*, was recited in Italian by Misses Gillett and Francis. This was also a feature to be commended. The next "public rehearsal" of the students is announced for Tuesday afternoon, June 6th. That since Sir Sterndale Bennett has been appointed "Principal" the Royal Academy has made remarkable progress, is now universally admitted. After all, perhaps, the world may adopt the conclusion that it is not absolutely necessary to travel as far as South Kensington in order to learn music.

IMPROMPTU.

MADE OFF THE SPOT, BUT CONCEIVED ELSEWHERE.

When *Parvus Minor* takes the pen
To give dear Benwell "fits,"
'Tis certain proof that "busy Ben"
Makes one, or more good hits.
For if his shafts flew harmless round,
There's little left to doubt
That those who 'scape both safe and sound
Would ne'er need any out.
So all who take the pen to write,
Should bear in mind this plan—
Don't use bad language, quote aright,
And make your verses scan;
Your lines lay smooth, not lame, nor tame—
(Nor tenor take for "alt");
Add also, if you wish for fame,
A little grain of salt.
For, throw the sav'ry grains about
In fun, but not in spite,
They never hurt a soul, without
On some bad place they light.
Admit there's nought in Benwell's jest,
And nought to nought gives birth;
Then "Much in Little" should know best
How much his book is worth.

BENWELL.

At the next Philharmonic Concert, Mr. Cipriani Potter's overture to *Cymbeline* is an attractive feature of the programme, which also includes Mozart's G minor symphony, Beethoven's "Pastoral," and Paganini's B minor violin concerto (always the B minor), to be played by Signor Sivi.

MUSIC AT BERLIN.

(From a Correspondent.)

Herr Walter concluded his engagement by appearing as Arnold, in *Guillaume Tell*. The same remarks hold good in this case as in that of his Raoul in the *Huguenots*. He lacks strength to realise satisfactorily characters of this description. With all his shortcomings, however, he has produced a highly favourable impression here, so favourable, indeed, that the Intendant-General, Herr von Hülsen, offered him a most advantageous permanent engagement. As, however, Herr Walter is engaged for two years longer at the Imperial Operahouse, Vienna, besides being, at the expiration of that period, entitled to a pension, and as, moreover, he is an Imperial Chamber Singer, and a singer in the Imperial Chapel, he refused, for the present, at least, Herr von Hülsen's offer.—Mlle. Berger has appeared in another character, that of Agathe in *Der Freischütz*, but she was even less satisfactory than on her first appearance, when, if the reader has not forgotten what I said in my contribution of last week—and even if he has forgotten it—she sustained the part of the heroine in M. Gounod's *Faust*. Her voice is far from agreeable in the upper notes; it sounds shrill and forced. Worse than all, however, is her method, in which a constant wearisome vibration, or "tremolo," seems to constitute one of the chief features. After this sample of her capabilities, I do not fancy she has much chance of being regularly engaged for a lengthened period. By the way, talking of *Der Freischütz*, the 18th of June will be the fiftieth anniversary of its production. This masterpiece of Weber's was performed for the first time on the 18th of June, 1821.—It was twenty years ago, on the 14th of May, since Herr von Hülsen, the Intendant-General of the Theatres Royal at Berlin, Hanover, Cassel, and Wiesbaden, entered upon his office, as far, at least, as regards the Theatres Royal of Berlin; for I need scarcely inform the intelligent readers of the *Musical World* that, on the 1st June, 1851, Hanover, Cassel, and Wiesbaden had not come under the dominion of the house of Hohenzollern. Simultaneous with the completion of Herr von Hülsen's quadruple lustrum of office is the hundredth anniversary of the opening of the first permanent theatre in Berlin. That event took place on the 10th June, 1771, with a prologue by Ramler, and Lessing's *Miss Sara Sampson*. Soon after his accession to the throne, Friedrich Wilhelm II. founded the Royal National Theatre, assigning it as a local habitation an edifice erected in 1774 for the representation of French plays—the theatre in the Gendarmenmarkt. Herren Koch, Döbbelin, Engel, Ramler, and von Warsing were the earliest managers. Then came the celebrated author, Iffland, who first figured as a simple *Director* (17th December, 1796), and then was appointed *General-Director* of the Theatres Royal, an office he filled up to the day of his death, on the 22nd September, 1814—a period of nearly eighteen years. Next came Count von Brühl, who filled the reins of management from 1815 to 1828; Count von Redern, who imitated his example from that date up to 1842; and Herr von Küstner.—On the 15th May, the members of Schneider's Vocal Association, under the direction of Professor Schneider, gave a performance of Friedrich Schneider's oratorio, *Das Weltgericht*.—According to all accounts, Herr R. Wagner is as busy as a bee at Bayreuth, preparing for the first representation of his *Nibelungen*, which will take up four evenings. What a fine opportunity for some enterprising *marchand de bonnets de coton* to "place" a few thousands of those useful, even if unromantic, articles of nocturnal apparel! By the way, Herr R. Wagner himself appears to have an eye to business. He proposes to defray the expenses—150,000 thalers—of his "model performance," by 300 shares, at 500 thalers each. I recommend the speculation to those adventurous spirits who do not consider Erie shares quite hazardous enough.

To the Editor of the "Musical World."

SIR,—I beg to state that I have nothing whatever to do with the present management of the Holborn Theatre, having let the theatre to Mr. Thomas Farrell for the ensuing season.

Yours very faithfully,

SEFTON PARRY.

Blackheath, May 16th.

GRATZ.—Herr Strauss's operetta, *Indigo*, has been successfully produced.

ANTONIO LOTTI,

FOUNDER OF THE VENETIAN SCHOOL.

We frequently deprive ourselves of much enjoyment, and remain unacquainted with the character and charms of the works of many a great composer, by preferring exclusively a certain set of masters, or leaning to one peculiar style, and thereby losing sight of many high-class compositions, through which the mind and the heart may be incited, refined, and ennobled. The same prejudice often prevails with regard to Nationalities. Take as an example the two grand schools of Music—the German and the Italian. The German School excels in every style, operatic, secular, sacred, and principally chamber music, and has produced works incapable of comparison. But the Italian is infinitely rich, and it appears unpardonable in our times not to pay their great masters the justice they deserve, instead of keeping them in the back-ground. In general the Italian music is softer and more versatile than the German, but there are Italian composers who with regard to vigour, are equal to some of the best German masters. Durante is frequently more effeminate than Handel, but his Psalm, "Dixi Dominus," will bear favourable comparison with Handel's 100th Psalm. Handel was a great admirer of Alessandro Scarlatti, and imitated his broad and powerful style in the above mentioned Psalm. The old German masters have learned much from the Italians, who, with great impartiality, idolized Handel, and one of his operas, *Agrippina*, was 27 times repeated at Florence. Hasse was named in Rome, the "Divine Saxon," and his style numerous imitated. The great Sebastian Bach, named Caldare "the heavenly," and Hasse called Antonio Lotti "the magnificent." Few may be acquainted with the name of Lotti, or have seen or heard a note of his compositions. Our *virtuosi*, composers and professors, generally speaking, know little of the history of music and the old masters previous to the last century, and we do not believe that a collection of the above named Italian master's works is to be seen for the instruction of the student in either of the musical libraries of the Royal Academy or the British Museum. They may be found in private collections, but are not obtainable for general study, for which they would be not only instructive, but would also tend to produce a better taste in music, the want of which is so frequently deplored.

To return to Lotti. He studied counterpoint under Legrenzi, and was equally prominent in concerted and solemn church music, the musical drama and the madrigal. The harmony in all his works is of the boldest and most regular stamp. He was the founder of the so-called Venetian School, and his name will for all time stand prominently forward in the History of Music. Brought up in the strict old school which was considered before Scarlatti as the pinnacle of art, Lotti combined with and added to it the new and graceful. Gifted with scientific and literary musical knowledge, his compositions have the charm of gracefulness, sweetness, and pathos. Hasse hearing one of his works, was charmed, and exclaimed, "what expression, what variety, what correctness, and veracity of ideas;" and Burney, who in 1770 listened to the performance of one of his masses in Venice, was full of enthusiastic praise of the beautiful composition. From 1683 to 1780 he wrote eighteen operas for Venice, which have been performed with endless approbation upon all the principal stages of Italy. In the year 1712, the Electoral Prince of Saxony, on whom Lotti's works made a deep impression, offered him an engagement at his court at Dresden, which he accepted, and there he composed his last opera, *Gli Odi delusi dal Sangue*. In 1719 he returned to Venice, where he was nominated by the Republic chapelmaster of St. Marco, and he died in the beginning of the year 1740. Of his madrigals only two collections are preserved. One of them, composed in 1705, and dedicated to the Emperor Leopold, contains the historic madrigal, *In una Siepa ombrosa*, which ruined the celebrated Buononcini, and destroyed his honour and fortune.

The incident is too interesting to pass over. Buononcini produced in 1727 a madrigal as his own composition, which was admired as a masterpiece. It happened about four years later that a member of the London Academy of Ancient Music received from Venice a printed copy of Antonio Lotti's collection of madrigals, containing the same "In una Siepa ombrosa," which created such a furore when published by Buononcini as his

own. This discovery gave reason for an inquiry, when his fraud was detected, a letter of Lotti showing that the manuscript of the madrigal in question had been deposited in the archives of the Emperor Leopold. After committing such a disgraceful plagiarism, he was obliged to leave this country, having lost the patronage of the nobility and his other numerous admirers in England, and his own renown as one of the most popular composers of his time. A mass for three parts, which was preserved in manuscript in the Royal Library of Copenhagen, was lost by the destruction by fire of the building containing it. In the collection of manuscripts of the celebrated music publishers, Messrs. Breitkopf and Hartel, at Leipzig, there are preserved a *Miserere* for six voices, a *Kyrie*, *Gloria*, and *Credo*, also the *Crucifixus*, for eight voices. Of his cantatas we are unable to give information, but no doubt they may be traced, like many other of his unknown compositions, in Venice.

With regard to his *Crucifixus* for eight voices, with organ, we will only remark that it is a fine specimen of Antonio Lotti's compositions, combining masterly treatment of voices, superiority of style and a purity of religious expression and feeling seldom met with. We are fortunate enough to have a copy of it. We trust this sketch may tend to revive the desire of a closer study of the old Italian masters, from whom our ancestors derived great benefits, and of whose works plenty are left for our own instruction.

DR. FERDINAND RAHLES.

London, May, 1871.

ORGAN NEWS.

A new grand organ, built by Mr. Aug. Gern, of Queen's Building, Tottenham Court Road, has been opened recently at Bangor Castle, near Belfast. It has three manuals and pedal organ complete, with the following stops and combination pedals:—

GRAND ORGAN (56 Notes, CC to G.)			
	Fl. No.		Fl. No.
Montre	8 56	Doublette	2 56
Flute traversière harm.	8 56	Plein jeux harp—	
Viole de gambe	8 56	Bass	16 44
Bourdon	8 56	Trompette	8 56
Prestant	4 56		
RECIT (Expressive—56 Notes, CC to G.)			
Gamba	8 56	Bourdon	8 56
Voix celeste	8 44	Principal	8 56
Flute octaviante harm.	4 56	Plein jeux—	
Voix humain	8 56	Trompette	8 56
Octavin harm.	2 56	Basson et Hautbois	8 56
POSITIF (Expressive—56 Notes, CC to G.)			
Salicional	8 56	Basson	16 44
Dulciana	4 56	Clarinette	8 56
PEDALE (32 Notes, CCC to G.)			
Contrebasse	16 32	Violoncel	8 32
Soubasse	16 32		
COMBINATION PEDALS.			
Orage.		Combination pedal to Recit.	
Great organ to pedals.		Combination pedal to Positif.	
Swell.		Combination pedal to great.	
Positif.		Tremblant to swell.	
Recit. to great organ.		Expression pedal to Positif.	
Recit. to Positif.		Expression pedal to Recit.	
Octavo grave to great.		Pedal for the imitation of storm.	

The case, to correspond with the spacious hall of Bangor Castle, is Gothic, beautifully carved in solid oak, with burnished tin front pipes. The mechanism and general construction of the instrument are of the most unique description, all the material employed being of the very best kind, whilst the artistic finish of every part cannot be excelled. The bellows, which are some twenty feet away from the organ, act by hydraulic power, or can be used independent of it, on the same principle as that employed by Mr. Gern on the organ of "Notre Dame de France," in Leicester Square. The organ on the occasion referred to above was played by Mr. Hallett Sheppard, from London, whose exquisite playing brought out all the charming and admirable qualities of this fine instrument to the greatest advantage. A fugue by S. Bach, a March by Handel, and fantasia on National airs, were particularly admired; a trio for violin, violoncello, and piano, and also some vocal music, added greatly to the success of the inauguration. We hear that Mr. Gern is now building a large organ for India.

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPS & CO., Homoeopathic Chemists, London. Also makers of Epps's Cocoa, a very thin evening beverage.

OUR CONTEMPORARIES.

"The name of Richard Wagner has appeared of late on the programmes of the three most important orchestral societies of London. This is quite an unprecedented thing, and indicates the slow but sure advent of more liberal canons of taste in musical matters. Of the three pieces chosen by the two Philharmonic Societies and the Crystal Palace, the overtures to *Rienzi*, *Fliegender Holländer*, and the *Kaisermarsch*, the first is Wagner's earliest, and the last his most recent, orchestral piece. It was not a little curious to note the astounding development of his artistic individuality, and the change his style has undergone during the last thirty years. His earliest works, like those of nearly all men of genius, are in a certain sense imitative. *Rienzi*, for instance, bears from beginning to end unmistakable traces of Spontini's influence, both as regards matter and manner. In *Rienzi*, moreover, as in all conscious or unconscious imitations, the effects and peculiarities of the work imitated are exaggerated and overdone. In fact, Wagner in this first opera of his 'out Herod's Herod.' The works of Spontini, who is the musical representative of the showy grandeur of the first Napoleonic empire, are little more than gorgeous pageantry set to most gorgeous music. But Wagner absolutely outdoes him on his own ground. The pageant music in *Rienzi* is more gorgeous, the orchestral and choral colour is warmer and more brilliant, and the melodies have more of youthful fire than anything of Spontini's. In the *Fliegender Holländer* already a marked advance in style is perceivable. Its overture foreshadows the whole action of the drama which is to follow; and herein, more than in the value of its themes, which are unquestionably fine, or in their presentation, which is equally masterly in both overtures, lies the progress made since *Rienzi*. In the marches, of which Wagner has produced an astonishing variety, he has in each particular instance hit upon something peculiarly original and beautiful. The *Tannhäuser* march, and the lovely bridal procession music in *Lohengrin*, have been repeatedly performed in London; the march from *Die Meistersinger*, too, has been once heard at the Crystal Palace. A *Huldigung's* march, written for the King of Bavaria, is by far the most original and beautiful composition for a military band in existence. The novel effects attained through the combination of a great variety of wind instruments, such as are used in the Bavarian and Austrian military bands, are perfectly surprising. Here, as in all the master's later scores, every page shows some new experiment in instrumentation, the infallible success of which proves Wagner to have almost miraculous musical instincts. This is particularly the case with his score of *Tristan und Isolde*. The *Kaisermarsch* is a pendant to the *Huldigung's* march just mentioned, though it is a somewhat more elaborate work; both are superb specimens of the master's mature powers, and are written in the broadly melodious and dignified style of his *Meistersinger*. The instrumentation of the *Kaisermarsch* is surprisingly rich and sonorous."—*Observer*.

THE ORATORIO AND THE MASS.

"Among the number of great works Mr. Barnby has offered at the Oratorio Concerts this season, Beethoven's *Missa Solennis* and Bach's music to the *Passion*, according to St. Matthew, are as yet the least known in England, and are only now that, thanks to Mr. Barnby, a fair performance of them has been attained, beginning to command the serious attention which is their due. We regard these works as the most profound musical expression of religious emotions in existence, and in saying so we forget neither Handel's *Messiah*, nor any other of his oratorios, nor Mozart's and Cherubini's sublime *Messes* and *Requiems*. Sebastian Bach has written no less than five different *Passion* oratorios for the use of the church of St. Thomas, at Leipzig, at which he was organist during the greater part of his long life. Two of them only, the one according to St. John and the wondrous one in question, have as yet been published. The latter, the *Matthäus-Passion*, was performed for the last time by Bach on Good Friday, 1729, and it was after a full hundred years' rest that Mendelssohn, whose enthusiasm for the work and its author was unbounded, revived it at a concert of the Berlin Sing-academie. In the outlines of its formal arrangement Bach's masterpiece resembles that of several *Passion* oratorios by his predecessors and contemporaries, Reinhold, Matheson, Telemann, and others. One called Brookes, of Hamburg, interspersed the original Biblical narrative with verses of pious contents relating to the situation, and introduced at convenient points the sacred song of the Protestant Church—the Chorale. For the works of Matheson, Telemann, for an early *Passion* oratorio by Handel, and also for Bach's *Johannes Passion*, this concoction of Brookes' formed the scaffolding. In the work performed by Mr. Barnby the narrative is recited by a tenor, who represents the Evangelist St. Matthew; the sayings of Jesus, the parts of St. Peter and Pontius Pilate are assigned to a baritone. The Daughter of Zion accompanies the action with moral observations. The Jews are represented by a chorus, and a second chorus represents the ideal Christian congregation; and a third chorus, representing the Protestant congregation, introduces suitable chorales. Although Bach's oratorio, in point of musical thought and feeling, reaches sublime heights, which even the master himself has not a second time attained, it bears in sundry respects the stamp of time and place, and of the special church service for which it was written, and this may, in some manner, stand in the way of its being accepted in England with such implicit faith as Handel's *Messiah*. Beethoven, on the other hand, has conceived and executed his mass from a purely artistic point of view. He has

not, in any case, taken account of the particular exigencies and requirements of the Catholic service; and so, if it be not for the extreme difficulty of performance, there can be nothing to deter the stupendous work from becoming as popular, in the best sense of the word, as is, for instance, the "Choral Symphony," with which it has, by the way, in a musical sense, many interesting points of contact.—*Observer*.

HER MAJESTY'S OPERA.

"Mlle. Marie Marimon's recent performances in *La Sonnambula* have gone far to justify those who applauded her with such enthusiasm on the night of her *début*. As a rule, first impressions of an artist should be distrusted. It is not often that the candidate for public favour is heard to the best advantage under circumstances so trying, while it frequently happens that the sympathies of an audience are excited by other causes apart from merit. There was, however, less than average reason for hesitation with regard to Mlle. Marimon. That she is endowed with certain essentials of a popular vocalist became evident almost as soon as she began to sing. Hence, in a previous notice, we spoke of the purity and sweetness of her voice—its sympathetic tones, wide range, and remarkable flexibility. We referred also to the strong evidence she presented of rare expressive power, and of the dramatic ability necessary as a supplement to these gifts. What was assured on Mlle. Marimon's first night is now doubly sure, while from that which was doubtful doubt has, in great part, been removed. Moreover, a crowded and critical audience have ratified the verdict of a house scanty in numbers, though abounding in sympathy. So far, then, the young lady's prospects among us are encouraging, and it only remains for her to show that she is as capable in other characters as in that of Amina."—*Daily Telegraph*.

MOZART AND BEETHOVEN SOCIETY.

At a meeting held on the 28th May, Herr Schubert in the chair, the following resolutions were passed unanimously:—

1. That the noblemen and gentlemen present do hereby form themselves into a society, to be called the "Mozart and Beethoven Society," for the purpose of giving subscription concerts—the first part of the programme to be devoted to compositions of the illustrious masters after whom the society is named.
2. That Herr Schubert be the Director of the Society.
3. That the subscription be one guinea per annum.

The Chairman thanked the noblemen and gentlemen present for the honour they had done him in electing him director, and he had much pleasure to announce that he had received a letter from the Right Hon. the Earl Vane, who agreed to be named President of the Society; and, as the gentlemen present were aware of the great interest the noble lord took in arts and sciences, the members present (for he could now call them members) would be highly honoured in receiving such a president. A vote of thanks to the Chairman terminated the proceedings.

There can be little doubt that Herr Schubert, with his well-known energy and intelligence, will be able to place the Mozart and Beethoven Society on the same footing as the Schubert Society, the interests of which he has so long and zealously superintended.

To the Editor of the "Musical World."

SIR,—In reference to a recent notice of the Royal International Opera House, may I have the pleasure of calling your attention to the fact that the house is to be built by a private company, and for that reason the list of officers is left vacant; but on the docket side are the names of the solicitor and architect. The word "standee" is used only in the same sense lessee is; for as lessee purchases a lease, so standee purchases standing room; and as the theatre will be constructed with broad ingress and egress alleys, it will, during a successful piece of opera, form a large source of income to the manager.

I am, sir, yours truly, the architect,

WALTER EMDEN.

MR. IGNACE GIMSONE has just completed a new sacred cantata, the subject from the works of Oliver Goldsmith. It will probably be produced at one of the musical festivals—this year or next.

MUSIC.—Herr Schmitt, formerly *Intendant* at the Theatre Royal, died suddenly, a few days since, of apoplexy. It was Herr Schmitt who was the first to bring out Mlle. Stehle, the now popular favourite here, and Herr Vogel, the tenor. The latter was a poor usher, and came to beg of Herr Schmitt an engagement as chorus singer. A week or so ago he was offered one with a salary of twenty thousand florins a year, at the Imperial Operahouse, Vienna. When the Wagnerites invaded the Theatre, and began ordering everyone about, in a very high and mighty fashion, Herr Schmitt among the rest, that gentleman soon had enough of them. He tendered his resignation, and, in 1868, retired on a pension.

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S
Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining PIANOFORTE RECITALS of his ELEVENTH SERIES will take place on the following Afternoons:—
FRIDAY, June 9, | THURSDAY, June 15, | THURSDAY, June 22.

THE SIXTH RECITAL,
FRIDAY AFTERNOON, JUNE 9TH, 1871.

To commence at Three o'clock precisely.

Programme.

PART I.

ANDANTE, in A minor } Mozart.
GIGUE, in G major } Bach.
PRELUDE and FUGUE, in A minor, for Pianoforte
SONG, " MR. CHARLES HALLÉ.
" Mdlle. ANNA REGAN.
SONATA, in F minor, Op. 4, for Pianoforte and Violin Mendelssohn.
MR. CHARLES HALLÉ and Madame NORMAN-NERUDA.

PART II.

GRAND SONATA, in A flat, Op. 110, for Pianoforte Beethoven.
SONG, " MR. CHARLES HALLÉ.
" Mdlle. ANNA REGAN.
SONATA, in B flat, for Pianoforte and Violin Dussek.
MR. CHARLES HALLÉ and Madame NORMAN-NERUDA.
Accompanist - - - HERT LEHMEYER.

Sofa Stalls .. 7s. Balcony .. 3s. Area .. 1s.
Tickets at CHAPPELL & Co.'s, 50, New Bond Street; MITCHELL'S, 33, Old Bond Street; OLLIVIER'S, 39, Old Bond Street; KEITH, FROWSE, & Co.'s, 48, Cheapside; HAYS, 4, Royal Exchange Buildings; and at AUSTIN'S Ticket Office, 38, Piccadilly.

TO CORRESPONDENTS.

PHILO.—Yes. Mr. C. Warwick (not "Leicester") Jordan is a Mus. Bac. Oxon.

PHILLIDOR.—Our correspondent has lost his wager. To save him the necessity of referring to a file of the morning paper to which he refers, we reproduce the paragraph for his inspection, which we happen to have in our possession:—

"The cantata for the opening has been composed by Sir Michael Costa. It was at first designed as a piece characteristic of and bearing reference to the special occasion. The book being completed, however, and Sir Michael ready to set to work upon it, the original intention was abandoned by Her Majesty's Commissioners, who decided that the words should consist exclusively of texts from Scripture. Though it is too early at present to criticize Sir Michael Costa's music, we may say that those who have had the opportunity of judging are favourably impressed with its merit. The various numbers of which it consists and the order in which they succeed each other, may be briefly described. The cantata commences, after a few chords from the orchestra, with a recitative for soprano (Madame Lemmens-Sherrington), 'Praise ye the Lord,' which introduces a grand full chorus, with two themes, largely developed—'Sing aloud unto God' (in B flat). No. 2 consists of a recitative for bass (Mr. Santley), 'Through wisdom is an house builded,' leading to a devotional air, 'Come unto me all ye that be desirous of me' (in A flat). No. 3 is a brief chorale, 'The earth belongeth to the Lord' (in F), beginning with a quartet for solo voices, *sotto voce*, accompanied by string quartet ('Tremolo'), the theme then being taken up by full chorus, with accompaniment for organ and contra-fagotto, and in this wise alternated to the end. The words here, and this is the only instance, are a metrical paraphrase of the Scriptural text. No. 4 is a short and exultant air for soprano (Madame Lemmens-Sherrington), 'O clap your hands,' and No. 5, the final piece, a full chorus, 'O sing unto the Lord,' in the same exultant strain. The cantata, as well as the rest of the music for the 'inauguration' of Albert Hall, is to be rehearsed, under Sir Michael Costa's direction, to-morrow morning.

About Méhul's symphonies, "Phillidor" is quite right. The symphony in D was never played in England. The symphony in G minor has been played on various occasions.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 3, 1871.

AS at this time anything and everything which concerns the late Auber must possess a more than ordinary interest for musicians, we have no hesitation in submitting to our readers the translation of an essay written by an intimate friend of the great French composer, as far back as 1864.

AUBER.—A STUDY.

By B. JOUVIN.

Auber was always composing. You met him sauntering along the Boulevards: he was working.—At the theatre you took a stall next to the one in which he had settled himself, and in which he was soon asleep: he was working.—You passed along the Rue Saint-Georges after twelve at night; the street looked black to the right and left, with the exception of a window through which percolated the light of a modest lamp; that lamp was the lamp of the musician: he was working.—You knocked at his door at six in the morning; a portress as decrepid as the fairy Urgèle, directed you to the first floor. A housekeeper, as old as Baucis, referred you to a valet as aged as Philemon. This valet ushered you into an hospitable drawingroom, where the sounds of the piano already reached you: the musician was at work. That did not matter, however; he came graciously to meet you; but you had to account to Posterity for a melody on the point of being born, and of which you deprived them.

The master—the youngest and most laborious of all—confessed to you with the greatest frankness, if you questioned him on the subject, that, when composing, he had never known any Muse but *Ennui*. "People consider my music gay," he said to me one day; "I do not know how that is, or can be; there is not a motive, among all those you are kind enough to think happy, which was not written between two yawns. I could point out to you many a passage where my pen has glided over the staff, and formed a long zigzag at the moment my eyes closed, or my head, weighed down by sleep, bent over the score. Yet it is these melancholy children of *Ennui* which people once called, and, perhaps, still call, Auber's *contredances*."

Do not think this was sham modesty; the composer was sincere with others, and with himself. "I have never turned over one of my old scores," he said to me on another occasion, "with the delight we ought to feel at seeing once more faces we formerly knew and loved; when this occurred, I used to say to myself that there were a great many pieces I should begin again were my score to be re-written."

Very different from Auber, Spontini had in himself the faith of an apostle; nay more, the faith of an infallible pope. Even in his dressing-gown and slippers, he was mentally crowned with the laurels of him who composed *Die Vestalin* and *Fernand Cortez*.

Auber possessed several highly valuable albums; they were volumes of ruled paper, bound without any ornament, and in which he noted down his melodies (*chants*) as he was inspired with them. If he had an opera to write, he consulted his albums; he took stock; he counted his treasures, and his only care arose from an *embarras de richesses*, but that was no slight one. In the arts as in life, it is not enough to acquire wealth; the great thing is to know how to spend it. When Auber had, as I will call it, levied his conscription of ideas for an approaching campaign and an approaching victory, he crossed out the melodies to which he was about to set words and give a definite form. We are coming to the secret of his collaboration with his poets. In Scribe's time, this was something extremely curious, and in the ungrateful task—not of regulating the music by the words, but of making the verse run without halting to the music, Auber's partner achieved some perfect wonders. It sometimes happened that the musician gave the poet a "a monster," on which the poet had to place rhymes of exactly the same length. Raimbaud's narrative in *Le Comte Ory*, Donna Lucrece's air in *Acton*, "Souvent un amant ment," are Scribe's masterpieces in this respect.

When Auber had found a melody—no great difficulty for him—do not fancy that he entered it without more ado in his "golden book," after trying it upon the piano, which formed part of the furniture in his study. It had first to undergo the ordeal of the spinnet. Woe to the melody that could not stand the test; it was condemned to return to the nothingness whence the composer had drawn it.

The ordeal of the spinnet was this:—Auber occupied only the first story of his house in the Rue Saint-Georges. In a room on the second floor (a regular artist's nest) he had had placed the old piano which was the companion of his poverty. When the hand appeals to its dilapidated notes, you fancy you are listening to the lamentations of the souls of several kettles soaring heavenwards; it is sufficient to make a coppersmith home-sick. Well! the new-born melody, condemned to be subjected to these rheumatic, halting old keys, had to issue triumphant from the ordeal. If it pleased the ear of the composer, despite the *kettlish* tone disfiguring it, Auber asked no more. *Dignus est intrare*, and the album was open to it.

Did you ever stop before the bust of Auber exhibited at our principal music-publishers? What strikes you first of all on contemplating the eyes without a glance, and the white mask, the features of which are clearly and even rather too harshly rendered, is an expression of energetic will. The forehead is handsome and intelligent; the arch of the eyebrows, which is very prominent, juts out above the eye, which it encloses in a cone of shadow; the nose is straight; the mouth is firm; but, when it is not smiling, the very strongly marked arch of the lips, and the severe fold of the commissures impart to the physiognomy that profound, and somewhat bored, seriousness, which is calculated to excite surprise in a man whose genius is all grace. The chin projects; the temples are raised, and the ear, which is rather broad, is rounded off like a shell. These last two peculiarities constitute, according to Gall, the signs of a vocation for music.

If from the bust we passed to the man, the too strongly marked features were softened down and harmonized. The eye had preserved all the fire of youth, and the harsh expression of the mouth, when in repose, melted into a most delicate and intellectual smile. When, with his mind absorbed by the crowd, Auber aired, with uncertain steps, his profile on the Boulevards; or, to kill the long hours in the evening, buried himself in an orchestra-stall at the Comédie-Française or at the Variétés, the pedestrian, or the composer's neighbour in the stalls, felt at first inclined to take him for an Englishman devoured by spleen, and arranging, as he bit his nails till he made the blood come, the fifth act of his approaching suicide. But if you accosted—if you shook up by a word—the individual whose imagination was wandering a hundred leagues away—in the country of beautiful melodic dreams—if you dragged him out of his dreaminess, you were sure of finding a most amiable, most lively, and most original talker.

It was by the activity of an existence of which every hour was well employed, that Auber kept himself young. A regular system of work endowed him with a robust constitution. The valiant octogenarian could count the years of his green old age double, for he had always shortened his nights and added to his days. He never devoted more than three or four hours to sleep; this was a habit adopted in his twentieth year. "At that period," he said to me, "it was the full dawn which, bursting into my bedroom, used to warn me that it was time to extinguish my lamp." When the breakfast hour struck, Auber had done his day's work, as mechanics say. Wait a moment, and you shall see how he refreshed himself after the fatigues of composition and his long watchings.

Only a few years ago, he used to ride regularly on horseback before breakfast. He afterwards substituted for this hippic exercise a drive in an open carriage through the Bois de Boulogne, but the hour was no longer a fixed one; it was sometimes in the morning, and sometimes in the afternoon, that you met him in the Grande Avenue des Champs Elysées, seated in a corner of the carriage, and plunged in thought, or with his eyelids half-closed. He breakfasted with the frugality of an anchorite: a cup of tea, and four or five spoonfuls of cold milk (he afterwards abolished this meal). He generally stopped in till one

o'clock; he then set out for the Rue Bergère, to manage the affairs of the Conservatory. It was during the period between his taking off his dressing-gown and putting on his frock or tail coat, that visitors, or bores, were received at the house in the Rue Saint-Georges; he greeted the one and the other with the same affability, and, if he dismissed the second somewhat more hastily than the first, he was so skilled in strewing with the flowers of politeness the floor of his drawingroom, that the visitor, thus charmingly shown the door, went away enchanted.

(To be continued next week.)

The foregoing possesses more than enough interest to cause the lovers of Auber's music to look forward anxiously for the sequel. We do not subscribe to all the opinions of M. Jouvin, and may take an early occasion to explain wherein we differ from him.

OCCASIONAL NOTES.

THE end of the case, Robinson v. Davison, must be greeted with general satisfaction. Madame Arabella Goddard, wife of the defendant, had been engaged to play at a concert given by the plaintiff, but was unable from illness to fulfill her engagement. She sent Herr Pauer as a substitute—certainly, not a bad one in her own unavoidable absence. The plaintiff, however, claimed damages. He did not get them; and the result of the trial has been confirmed by the court at Westminster, on the application for a new hearing. To seek to compel an artist to play or sing when physically incapable, or in default to inflict a heavy fine for the visitation of sickness or bodily disability, does certainly seem rather too hard. This, however, is what Mr. Sims Reeves has had more than once to fight against in courts of law. We must confess to feeling pleased that he has obtained a potent ally in the husband of the lady accepted, with such popular pride, as the representative English pianist, and whose artistic and professional conscientiousness remains, as hitherto, without reproach.—*Brighton Guardian*, May 31.

SIR J. F. W. HERSCHEL.—The researches of the late Sir John Herschel in the mathematics of music are well known. It may not, however, be remembered that he lent all the weight of his great authority in favour of asserting the sovereignty of the Tonic principle, whether in the elementary teaching of the art or the solitary researches of the student. Writing in 1868, in the *Quarterly Journal of Science*, he said:—

"I adhere throughout this article to the good old system of representing by *do, re, mi, fa*, &c., the scale of natural notes in any key whatever, taking *do* for the keynote, whatever that may be, in opposition to the practice lately introduced (and soon, I hope, to be exploded) of taking *do* to represent one fixed tone C,—the greatest retrograde step, in my opinion, ever taken in teaching music or any other branch of knowledge."

TO-MORROW, Sunday, at Farm Street Chapel, at half-past three, a "Salut" will be performed. The Abbé Boudier, Vicar of St. Cloud, will preach, M. Gounod will preside at the organ, and several of his compositions will be sung; among the rest, "Ave verum," and "O Salutaris Hostia," by the choir. Madame Conneau will sing the "Sanctus," and Mrs. Weldon the "Ave Maria" (violin *obligato*, M. Van Waefelghem). The offertory is for the benefit of the ruined and burnt-out inhabitants of St. Cloud.

THE contest in the *Athenæum* between Mr. Tom Taylor and "Q." is brought to an end by Mr. Taylor's retirement—not in acknowledgment of defeat, but because he considers it useless to continue. We learn from Mr. Taylor, that out of some hundred pieces he has contributed to the stage, nine-tenths are "original" in subject and treatment, and only one-tenth "adapted." Mr. Taylor is thus less an adapter than Schiller, who at least produced one adaptation from the French and one from the Italian; for Schiller has not eighteen original pieces to be placed against his two adaptations, while Mr. Taylor has ninety original pieces to place against his ten adaptations. The advantage, then, of this comparison rests with Mr. Taylor. Yet Schiller is known by his original works, and many readers of *Wallenstein*, *William Tell*, &c., have never heard of his French comedy or of his extra-

ganza imitated from Gozzi; whereas Mr. Taylor is chiefly known by his adapted works, such as *To Oblige Benson*, *Still Waters Run Deep*, and the *Ticket-of-Leave Man*. It seems hard that a dramatist who has produced ninety original pieces and only ten adaptations should be looked upon merely as an adapter; but if he had made a point of acknowledging publicly his indebtedness in respect of adaptations, the mistake would never have been made. In the meanwhile, no well-informed person confounds Mr. Taylor with those adapters who in many cases are bungling translators. Yet, if he wishes to be judged as an original dramatist, he ought to publish a collection of his original plays.

In a cultivated society there is, perhaps, no form of dishonesty which excites such indignation as literary or artistic piracy. Few, therefore, can fail to sympathize with the mortification which Miss Annie Adams, a "lady well known in the musical world," must have experienced at "Thornton's Varieties Music Hall," Leeds. No sooner had she commenced "When the Band begins to Play," which she had purchased the "sole and exclusive right to sing," and imagined to be new to Leeds, than she found it was familiar to the people, who were able to join in the chorus:—

And I feel so awfully jolly
When the band begins to play,
I am very fond of music,
I could listen to it all the day.

Especially when my Charlie leads the band, pom, pom.

Mrs. West, an *artiste* in the nigger minstrelsy line, had been to Leeds before Miss Adams, and sung this song. Miss Adams brought an action against the delinquent, and obtained a verdict for £12. Mr. Baron Pigott remarked that it was far from an interesting or instructive case. We cannot agree with him. The case has elicited these facts: that it is worth the while of one human being to purchase "the sole and exclusive right" to sing "When the Band begins to Play," and worth the while of another to infringe that right, at the risk of legal proceedings. To the student of manners these facts are both interesting and instructive.

AMONG the results of disorder in Paris, from which Englishmen gather results not wholly painful, may be counted the opportunity afforded those unable to go abroad to see French actors whose names are most frequently in the mouths of admirers of histrionic art. The campaign opened modestly with the company of Mlle. Dejazet, which, though numbering few actors of note, except its head, included some true artists, and one, at least, of exceeding versatility. Following this, came the Vaudeville troupe, including several actors of note and ability, headed by Madame Fargueil, herself a host. While the sight of these was yet new, arrived the Comedie Française, or, at least, so many of its prominent members as justify that designation. The arrival of these has, for various causes, made less stir than might have been expected. They are here still, however, and will delight the public with more performances. Last of all, the company of the Variétés has arrived, associated with memories of every kind of drollery. A very changed programme is now at the Lyceum. Fun and whimsicality replace the grave and elegant comedy of Fargueil, Delannoy, Brindeau, Parode, and others, whose names are now familiar. The Variétés entertainment has, however, enough intrinsic merit to save it from the charge of appealing to the less intellectual side of our natures.

ANOTHER eminent artist has just passed from the world. Madame Charlotte Henriette Vera, (*née* Haeser,) was born at Leipsic, in 1784. Her musical education was conducted by her father (director of music at the university), assisted by Gestewitz, and completed by Ceccarelli. After singing at the Italian Opera, Dresden, Mlle. Haeser went to Italy in 1807, and was elected a member of the Philharmonic Society of Bologna, and other Italian academies. Spohr says, that her splendid voice and perfect style, her zeal, and the advantage of uniting the correctness of the German with the brilliancy of the Italian schools, secured her renown in Italy. She was several times engaged at Rome, and at the San Carlo, Naples, was styled "*La divina Tedesca*." The first Italian theatres claimed the honour of securing Madlle.

Haeser, and everywhere her genius met with the same appreciation. In 1812 Madlle. Haeser revisited Germany, and sang at Munich. Shortly after she returned to Rome, retired into private life, and married a distinguished member of the Roman bar. For many years Madame Vera's talent and amiable qualities have been the delight of the highest society in Rome, and her death, announced a few days since, leaves a sincere regret in the hearts of those who had the privilege of knowing her.

CONCERTS VARIOUS.

A *matinée musicale* was given on Tuesday, at the Queen's Concert Rooms, Hanover Square, by Miss Josephine Lawrence, a young lady about whose promising ability there has recently been a good deal of talk in musical circles. A more successful *début* in public has seldom been made by a young aspirant. Miss Lawrence is even now far on the road to artistic excellence; and, presuming that she goes on as she has begun, her future career can hardly fail to be brilliant. Her instrument is the pianoforte, and she is already mistress of the keyboard. She has a crisp and elastic touch, together with a purely musical tone; she possesses that rarest of qualities, accent, and her phrasing is expressive, without a tinge of exaggeration. This is high praise for a beginner, but it is not a word too much. With regard to taste, Miss Lawrence's choice of pieces was enough to show that her predilection is for genuine music. Her solos comprised a fugue by Handel (from the *Suite* in F), one of the *Lieder ohne Worte* of Mendelssohn (the "Venetian Gondolier"), and a Harpsichord Lesson by Domenico Scarlatti. The vigour and precision displayed in her execution of the fugue, in which the two themes came out with admirable clearness, were as noticeable as the unaffected sentiment with which she delivered the exquisite *Lied* of Mendelssohn. The "Lesson" of Scarlatti was given with wonderful fluency and spirit. Miss Lawrence's other performances were in concerted music; and she commenced boldly with Beethoven's magnificent sonata for pianoforte and violin, dedicated to Kreutzer, enjoying the invaluable co-operation of Herr Ludwig Straus, a master of his instrument, if there ever was one. She also took part in Haydn's trio in G, for piano, violin, and violoncello, with the same gentleman and that thoroughly accomplished violoncellist, Signor Pezzo. Last, not least, she played the variations upon the Gipsies' March in Weber's *Preciosa*, composed for two pianofortes by Mendelssohn and Moscheles. In this her associate was Madame Arabella Goddard, under whom she has been for some time studying, and to whose experienced counsels she does infinite credit. Miss Lawrence was received with high favour by a crowded audience, encored in Scarlatti's "Lesson," and re-called after the duet with Madame Goddard. The remainder of the programme comprised vocal pieces, sung by Mlle. Drasil, Misses Galloway, and Alice Fairman, Messrs. Robert Hilton and Montem Smith; two of Schumann's violoncello solos, performed by Signor Pezzo, and Vioux-temp's *Andante* and *Scherzo Capriccioso*, for violin, by Herr Straus. Signor Randegger, whose canzonet, "Marinella," was one of the most admired of the vocal selections, presided as accompanist at the pianoforte.

THE third concert of the Schubert Society took place on Wednesday, 17th of May, the first part devoted to compositions of Sir Julius Benedict and W. Bargiel. The concert opened with Bargiel's *Suite* in D major, played by M^{me}. Bondy and Herr Ludwig. The other piece by this composer was a *barcarole* for violoncello, introduced for the first time by Herr Schubert. The compositions of Sir Julius Benedict included—"By the sad sea waves," sung by Herr von Korbay; "I mourn as a dove," sung by M^{lle}. Mira, who made her first appearance in London; and "They speak of him lightly," Miss Strangeways. Miss McManns played Sir Julius's pianoforte fantasia, entitled "Erin," which was much applauded. The second part was miscellaneous, including—trio, Mendelssohn; sonata, violin (Handel); solo, violoncello (J. S. Bach); and pianoforte solos, including fantasia on "Home, sweet home," Wehli, for the left hand only, performed by Mr. C. Malcolm. The rooms were very full. The fourth concert takes place on Wednesday, 28th June, when the programme will include a manuscript quartet by Sir Julius Benedict.

MR. CHARLES HEYWOOD, tenor singer in the Foundling Hospital, gave an evening concert on Thursday, the 25th ult., at Albion Hall, which attracted a full assemblage. Mr. Heywood has a good voice, and sings in an effective manner. He gave Ascher's "Alice, where art thou?" and a song by Wallace, and, with Miss Ada Percival, Balfe's duet, "The sailor sighs," in all of which he was much applauded, as well as in some concerted pieces by Balfe, Bishop, and Leslie. He was assisted by Madame Danterni-Heywood (who presided at the pianoforte), Miss B. Reeves, Ada Percival, Messrs. C. Henry, W. Morris, G. Marler, and Ellis Roberts, who played two harp solos with effect. The concert gave entire satisfaction.

MADAME RABY-BARRETT.—This vocalist gave a concert on Saturday afternoon at St. George's Hall, which was well attended. She was assisted by Madame Talbot Cherer, Misses Palmer and Barnett, Messrs. Arthur Byron, B. Nolan, and Maybrick (vocalists); Mrs. Henry Davies, Messrs. John Thomas, Van Biene, John C. Ward, Hallet Sheppard, and J. G. Calcott (instrumentalists), together with a well-selected choir, who gave several part songs. Madame Raby-Barrett sang "Softly sighs," "Batti Batti," the "Miserere," from the *Trovatore*, with Mr. A. Byron; Rossini's "Quis est homo," with Miss Palmer; and Spohr's trio, "Night's ling'ring shades," with Misses Barnett and Palmer, to the gratification of all present. Miss Barnett, a pupil of Mrs. G. Macfarren, made her *début* on this occasion most successfully in "Voi che Sapete." Messrs. J. G. Calcott and J. Ward were the accompanists.

MR. E. H. THORNE's morning concert took place in the Hanover Square Rooms, on Friday, before a numerous audience. Mr. Thorne played Beethoven's Sonata, Op. 7, and Thalberg's "God save the Queen," in a highly satisfactory manner. A trio of his composition had been announced, but the parts not having arrived, it was omitted, with sincere regret. Miss Ida Thorne gave Schira's exquisite "Sognai," and an English song, with much effect. *Mdlle. Carola*, in Costa's "I will extol Thee," and a song by Miss Adelaide Hamilton, "When the West wind whispers," followed by Randegger's "L'innamorata d'una Stella" (encored). The Misses Sydney, I. Thorne, and Enriquez sang a new trio by Mr. Thorne, and some popular *lieder*. M. Jules Lefort, Messrs. Paque, Tours, and L. Ries, also assisted. Messrs. Randegger, Henri Parker, and Tours, were the conductors.

MR. WILLIAM LEMARE, of the Brixton Choral Society, had his benefit concert at the Angell Town Institution, on Monday, when were performed Rossini's *Stabat Mater* and Sir Julius Benedict's *Richard Cœur de Lion*. The principal vocalists were Madlle. Romanelli, Madame Poole, Mr. George Perren, and Mr. Theodore Distin—the last two appearing as substitutes for Miss Adelaide Newton and Mr. R. Temple, absent from indisposition. The general execution by the amateur band and chorus was creditable. In the *Stabat Mater* the quartet, "Quando Corpus," sung by the principals, was encored; while Madame Poole and Mr. George Perren distinguished themselves in the romance, "An hundred years ago," and scena, "Of love, they say, the hapless lady died," from Benedict's *cantata*. Mr. Lemare conducted, and Mr. John Harrison presided at the organ and pianoforte respectively, playing the overture to the *cantata* on the latter instrument with his customary ability.

W. H. P.

THE Welsh Choral Union held their fourth concert on Monday evening, before a crowded audience, in the Concert Hall, Store Street. The chorus is vastly improved, and gave some harmonized Welsh melodies, besides Mendelssohn's "O hills and vales," a "Boat Song," by Mr. Brinley Richards, and "The Corvair's home," by Mr. John Thomas—all of which were encored. Mr. Lewis Thomas, in the Cambrian War Song, accompanied by the composer, received loud applause, as did Miss Edith Wynne in a sacred song with chorus, and took part, associated with Mr. Arthur Byron, in John Barnett's "This magic-wave scarf." Miss Kate Roberts played, in an artistic manner, a pianoforte fantasia by Benedict, and was encored, as was also Mr. John Thomas in a harp solo by Parish Alvares. Mr. Thomas also conducted the chorus, in conjunction with Mr. Brinley Richards. Mrs. Henry Davis presided at the pianoforte.

Mrs. JOHN MACFARREN, whose pianoforte and vocal recitals have created so much interest throughout the country, gave her annual grand morning concert on Thursday, May 25th, in St. George's Hall, to a brilliant and crowded audience. She played Beethoven's Trio, for Piano, Clarinet, and Violoncello, with Mr. Lazarus and M. Ernest Viennetemps, also Weber's *Moto Continuo*, Chopin's *Fantaisie Impromptu*, Sir Sterndale Bennett's sketches, *The Lake* and *The Fountain*, and Walter Macfarren's third *Tarantella*. This well-contrasted choice of pieces displayed to the best advantage her most attractive qualities as a pianist. *Mdlle. Liebhart* sang charmingly Mozart's "Deh vieni non tardar," and, associated with Mr. Radcliff (flute *obligato*), "Little bird so sweetly singing." M. Jules Lefort gave an expressive reading of Gounod's "Le vallon." Miss Banks was very effective in the always welcome "Crudel perché," with Mr. Maybrick; in a new song by Ganz; and in Randegger's popular trio, "I Naviganti," with Signor Gardoni and M. Jules Lefort. Miss Edith Wynne charmed the room with two songs, in which she enjoyed the co-operation of Mr. Lazarus as clarinet *obligato*—Spohr's "Bird and the Maiden," and G. A. Macfarren's "Pack clouds away." Signor Gardoni gave with appropriate naïveté Randegger's pretty new song, "Marinella." Herr Reichardt did full justice to another new *chanson*, "J'aime, je suis aimé," of his own composition. Misses Julia Elton, Annie Sinclair, Marion Severn, Harmon, and Jessie Royd each contributed to the general success; and last, not least, Mr. Carrodus played De Beriot's *Caprice* on a theme by Beethoven, in his most brilliant manner.

MR. FREDERICK PENNA and Miss Kate Penna gave an evening concert at the Beethoven Rooms, on Wednesday, which attracted a numerous and select audience. Miss Kate Penna, who, besides being a practised vocalist, is also a practised musician, sang "Di piacer," and a song by Bishop, also the duet, "Dunque io son," a trio from the *Lombardi*, and some concerted music. Her voice and style resemble, in many respects, those of her grand-aunt, the Countess of Essex, better known to the world as the celebrated Miss Kitty Stephens. Miss Penna was assisted by Madame Delphine Calderon, who introduced Signor Alary's "L'Etranger." Mr. F. Penna gave Verdi's "Infelice," and "It is enough" (*Elijah*) in a musician-like style. Mrs. Osborne Williams sang a song by Mr. Henry Smart, and Mr. Trelawney Cobham one by Miss Kate Penna, "Look from thy Lattice," as well as a duet from *Belshazzar*, with Mr. Penna. Madame Penna and Herr Pollitzer played Wolf and De Beriot's duet for piano and violin, on *Robert le Diable*, and M. Pollitzer, with Messrs. N. Mori, Goffrie, and Lidel, performed the air with variations from Schubert's quartet in D minor. Signor Mattei introduced one of his brilliant pianoforte solos. Messrs. Henri Parker, Lehmeier, and Pinsuti were the accompanists.

PROVINCIAL.

MALVERN.—We read in the *Malvern News* as follows:—

"One of the best concerts ever heard in this district was given on Thursday evening, in the Working Men's Hall, by Mr. Holt. The singers were the Rev. A. Sewell, Misses Spicer and Cowley, Messrs. Cook, West, and Pugh, with a chorus from Worcester, all of whom did their parts thoroughly well, many songs, &c., being encored. Mr. Holt presided at the pianoforte, assisted by Messrs. Rogers and Higley. The attendance was good. We congratulate Mr. Holt on providing such a musical treat."

DUBLIN.—Dr. White's new patriotic hymn, "Hail to Prince Patrick," is performed daily at the public gardens in Dublin, by the band of the 30th Regiment, and rapturously applauded, especially the singing of the choruses by the members of the band.

YARMOUTH.—We take the following from a local paper:—

"The Yarmouth Musical Society gave an excellent performance of *Judas Maccabees* on Friday, the 23rd ult. Mesdames Clara and Rosamunda Doria, with Messrs. Carter and Smith, were the solo executants; the whole conducted by Mr. Stonex."

WATERFORD.—We take the subjoined from the *Waterford Mirror*:—

"The final literary and musical entertainment for the season, in connection with the Waterford Temperance Society, came off with *éclat*, in the Temperance Hall. These entertainments, calculated as they are to develop the literary and musical taste of the citizens, to ameliorate the condition of the working classes, and to bring together for an evening's intellectual and social enjoyment persons of every shade of opinion, political and religious, should receive the warm support of every philanthropic member of the community. Inaugurated a few weeks ago by Dr. White, they have since been carried on with spirit under the active conduct of Mr. Nicholson, honorary secretary of the local Temperance Society. The entertainment on Saturday evening, May 20, was successful in every respect, and we were happy to observe so large a number of influential gentlemen honouring the proceedings by their presence."

HER MAJESTY'S OPERA.—In the performance of *Faust*, on Thursday night, M. Capoul (*Faust*) obtained a legitimate success. The Margaret was a *quasi* failure. Particulars in our next.

CRYSTAL PALACE.—At the fourth Summer Concert, the chief vocalists are from the company of Mr. Mapleson's Her Majesty's Opera, and among them is *Mdlle. Marimon*, whose bird-like warbling will be heard for the first time at the Crystal Palace.

MR. JOHN BOOSEY commenced the summer series of his deservedly popular "Ballad concerts" on Monday afternoon, in St. James's Hall, with a very attractive programme. Mesdames Sherrington and Patey, Messrs. Edith Wynne and Enriquez, Messrs. Santley and Sims Reeves, were among the singers. Particulars in our next.

ON Wednesday evening the Sacred Harmonic Society gave a very fine performance of Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater*, at the Royal Albert Hall, under the direction of Sir Michael Costa. The solo singers were Madame Sinico, Mrs. Sidney Smith, and Mr. Vernon Rigby, in the *Lobgesang*; Mesdames Sinico and Patey, Mr. V. Rigby, and Signor Agnesi, in the *Stabat*. The duet, "Quis est homo," for the two ladies, was encored, and the entire performance gave satisfaction.

HANDEL FESTIVAL, 1871.

(Communicated.)

Many important improvements, suggested by past experience, conspire to render the Handel Festival of 1871 unsurpassed in the musical annals of this or any other country. The most prominent of these is the rapid advance in the knowledge, culture, and musical taste of the vast chorus of singers. The great gatherings which have been so frequent since the establishment of these triennial commemorations at Sydenham have been so many field days, and have produced a perfection of organization which could have been accomplished by no other means. Under the able generalship of Sir Michael Costa, this army of musicians has been weeded, recruited, and periodically drilled, and each member must have a certificate, which represents a high status of musical proficiency, before he can be enrolled in the ranks as an effective. The result of recent rehearsals, if we are informed aright, tends to the belief that the commemoration of 1871 will produce no mere mechanical rendering of the great composer's works, but an absolutely perfect and intellectual exposition by a highly-trained, experienced, and accomplished body of artistes, produced with the assistance of extraordinary resources never on any former occasion brought into such perfect and gigantic combination. The directors have reason to be in the highest degree satisfied with the improved acoustical qualities of the Centre Transept, which will tend very materially to enhance the general effect of the solos no less than that of the choruses. No one who has heard the Opera concerts of the present summer can fail to have been struck with a very perceptible improvement in the clearness of the tone. Even at the extremity of that immense hall, the solos of both voice and instrument are heard with remarkable distinctness. This is probably as much the result of some natural process of adaptation in the materials to the often-recurring influence of the sound as it is of any improvement in the arrangements themselves. Messrs. Gray and Davison's organ, in view of the approaching event, has been proportionately enlarged—in fact, for the first time completed according to the scale of the original design—so that its accompaniment may be in every respect worthy the occasion. The liberal arrangements of the executive, supplemented as they have been by an equally liberal tariff on the part of the railway companies, induce us to recommend those of our readers who do not wish to miss the opportunity of being present—only afforded, be it noted, once every three years—to apply forthwith for their tickets, which, in anticipation of the importance of the event, we understand are being rapidly bought up.

—o—
AUBER.

Like many other distinguished Frenchmen, Auber was born when his country was just beginning to feel the throes of that great revolution which left behind it issues he did not live to see decided. There were giants in France in those days, and it appeared as though the quickened intellect and renewed vigour of the nation could do no other than make a mark upon the nation's posterity. How far this result has appeared we shall not say; but unquestionably, Auber was a worthy product of the era which ushered in the Revolution. He, the Parisian *par excellence*, should have been born in Paris; but fate, often sportive, played him a trick; leading away his parents to Caen, where, in 1782 or 1784 (Auber contended for the latter date), the future composer came into the world. What he did as a boy matters little—matters the less because it had slight reference to the career upon which he entered as a man. As usual, the parents mistook their son's vocation. They fancied to see in him the germ of a successful merchant, and to the development of that germ was young Auber's education directed. We, with our light, smile at the idea of the composer of *Fra Diavolo* concerned about cargoes and foreign prices current. But nothing is easier than to be wise after the event, and we are not hard upon the Aubers, *père* and *mère*, even for a mistake which might have deprived the world of many a "joy for ever." There was no idea of a mistake, however, at the time when the lad's future was, humanly speaking, settled; and into a counting-house he went, according to the arrangements by parental wisdom made and provided. By and by, Auber's counting-house was a London one. Somewhere within the Lord Mayor's jurisdiction he wore an office coat, and wielded an office pen. We wonder whether Dryasdust could, if he tried, ferret out relics of the Auberian clerkship. It is too much to suppose that anywhere there lives or lingers an old human pollard with a dim recollection of the bright young French lad, who, if not too discontented, made the dingy City office pleasant with his national and constitutional vivacity. Dryasdust may not hope to find such an one. The fellow clerks of Clerk Auber have doubtless preceded him to the "dark and silent land;" but could not Dryasdust, if gifted with caligraphic discernment, discover somewhere, in some old ledgers of the period, entries made by the pen which was years afterwards to write *Masaniello*? Here is a chance for the musico-literary rummager in odd corners to distinguish

himself. But he will not seize it, neither now nor at a future time—that is, if he be a sensible man. Why revive faded traces of a mistake. Phew!—let us get out of the counting-house.

Auber was, no doubt, as glad to escape from the domain of ledgers as ourselves, and still more glad when he put himself in training for the amateur exercise of that art to which, as years went on, he showed greater and greater predilection. He was not, however, a precocious genius, happily for himself and for the lyric drama; else we might be sure he would have dropped off, perhaps like Mozart, Schubert, and Mendelssohn, certainly long before the fourscore years and seven had expired to which he actually lived. Reflecting men have learned to sympathise with precocity as a form of disease rather than to admire it as a heaven-sent gift; and Auber, living and working to the age of 87 (or 89), contributes not the smallest element in the balance of observation which justifies the sympathy they extend. Slowly the embryo of the Frenchman's genius developed itself; and at the mature age of 31 Auber thought that it was time to come before the public eye. He did so, and cut a sorry figure. *Le Sejour Militaire* was brought out at the Théâtre Feydeau in 1813, and promptly damned. This seems to have disgusted the amateur composer, as first reverses sometimes will; but six years later, when music was resorted to for a means of living, he returned to the charge. So in due course, and on the scene of his defeat, Auber produced *Le Testament et les Billets-doux*, only, however, to receive another "floozer." But the aspirant could not afford another six months of sulks; and he went to work again, producing, within a few months, at the Opera Comique, *La Bergère Châtelaine*. This was a success, and Auber began to find himself talked about. The usual sequence followed. As rapidly as he could write them the eager composer brought out work after work—*La Neige*, *Léocadie*, and *Le Maçon* among others; and in 1824 he was one of the most successful representatives of French dramatic music. Idle till 1828, as though recruiting himself for a supreme effort, Auber appeared, that year, upon the stage of the Grand Opera; and with what a work! It is sufficient to name *La Muette de Portici* (*Masaniello*) to prove that in the classic regions of French music Auber held up his head with the best and noblest. Thus was fame and position attained. The master—for so we may now call him—could get no higher; and during the forty years which followed the memorable years of *La Muette*, all he did was to strengthen himself in the lofty place he had attained. There was no question of living at ease with him. Rossini wrote *Guillaume Tell* and rested; Auber wrote *Masaniello*, and made the effort but the first of a series which produced undying results. To run through the list of his operas brought out after his *chef d'œuvre* is like inspecting a gallery of paintings rich in beauty and associations. *La Fiancée*, *Fra Diavolo*, *Le Philtre*, *Le Dieu et la Bayadère*, *Gustave*, *Le Serment*, *Lestocq*, *Les Diamans de la Couronne*, *Le Domino Noir*, *Haydée*, *Marco Spada*; so the list goes on till we stand amazed at the fecundity of the man who began to be prolific so late. All the world knows how he continued to write down well nigh to the last year of his extended life. It seems but as yesterday that Paris was eager to attend the first representation of *Le Premier Jour de Bonheur*, his penultimate, and of *Rêve d'Amour*, his ultimate, opera. Whatever the intrinsic merit of these works, they are memorable as the production of one who, after more than fifty years of labour, and the composition of forty lyric dramas, could give them to the world at the age of eighty-six.

We shall not discuss here the characteristics of Auber's genius, because there is no need to do so. His music has nothing enigmatical about it, and it reveals the man so plainly that "he who runs may read." That music is everywhere—on the stage, in the concert-room, in the mansion, and in the cottage. Everywhere, therefore, Auber is known, and he must resort to imagination who would tell the world anything about the composer of *Fra Diavolo* which the world did not learn long ago. But it is a duty to pay a final tribute to departed genius, and this we do with admiration and reverence. Here is no case for grief. The old man's work was done, and the night of his long day having come, he went to rest. Who would interfere with a process so natural and so healthy?

Remarks have been made upon the cruelty of Fate in taking Auber away while ruin and desolation oppress his beloved country. But the last few days have shown that Fate was more kind than cruel. How would the veteran Parisian, were he living, endure the destruction of the monuments and palaces which adorned the city wherein he reigned as a king. Paris in flames, and Auber there to see! Nay, even the stern Fates could not suffer that, and they cut the thread of his existence with a merciful scissors. THADDEUS EGO.

SIR JULIUS BENEDICT'S incredibly rich concert, which came off with brilliant success on Wednesday (occupying at least half a day), in the Floral Hall, will be noticed next week.

MR. LEWIS THOMAS is engaged for the forthcoming Gloucester Festival.

WAIFS.

Mr. Vernon Rigby is engaged as leading tenor for the forthcoming Gloucester Festival.

Mlle. Hannah Sternberg, *prima donna* of the Theatre Royal de la Monnaie, Brussels, has arrived in London.

Dr. S. S. Wesley has been in town during the past week, making arrangements for the ensuing Gloucester Festival.

Mr. Sothorn is said to be making arrangements to visit America during the course of the present or the following year.

Mr. Louis Jullien, son of the still regretted Jullien, has instituted a series of vocal and instrumental concerts, at the Terrace Gardens, New York, which were to commence last Friday.

Madame Rudersdorff and Mr. W. H. Cummings have returned from Boston (Massachusetts), where they have been singing with great success at the Handel and Haydn Triennial Festival.

From America we hear that *The Liar* has been so well received that it is announced for "every evening." Charles Matthews is drawing good houses to the Fifth Avenue. Laura Keane has taken the French Theatre, 14th Street.

Mr. GANZ's morning concert, on Monday next, at St. James's Hall, will no doubt prove highly attractive, owing to the long list of artists engaged, including Madlle. Sessi, Mesdames Carvalho, Monbelli, Patey, Viardot, and a host of instrumentalists.

Mrs. Milner Gibson had a *matinée musicale* recently, at which the Princess Emma Matchinsky sang with great success. The Princess also sang not long since, at the Globe, a new song composed by the Chevalier De Kontski, entitled "Sunny Spain."

According to the *Syracuse Daily Courier* of the 16th May—

"Mr. Henri Drayton, who had been playing at the Wieting Opera-house, was unable to appear in *Il Trovatore* on the previous evening, owing to an attack of paralysis. *Maritana* was substituted, with Miss Rose Hersee, who won all hearts by her graceful manner, her beautiful singing, and her life-like acting."

On Sunday morning week, when the organist (Mr. W. F. Taylor) presented himself at the Parish Church, Battersea, he was confronted by a barricade, partly surrounding the organ, and by a gentleman and solicitor's clerk, who served him with a verbal notice of trespass, stating it was their intention to enter an action against him. Notwithstanding these threats, Mr. Taylor performed his duties.

The *Boston Transcript* thus writes about our countryman, Mr. W. H. Cummings:—

"Mr. Cummings is possessor of such a voice as we have rarely had matched here for good fibre, strength, beauty, and refined quality. His singing is governed by the best intelligence and study, and, by nice adjustment of tone and gradation of power, is strikingly effective, even where one would not expect it from the general indications of resource. 'Sound an alarm' was admirably given, wanting something in dramatic accent and emphasis, perhaps, but yet so earnest, vigorous, and full of intention, as fully to realise the situation and satisfy the ear. In the 'Hymn of Praise' the solos of Mr. Cummings were themes for very great delight, so good was the phrasing, so expressive voice, and so full of earnest feeling was the declamation."

"The spontaneous burst of applause which followed the conclusion of this number"—says the *Boston Post*—"was merged in the jubilant chorus to which it leads up."

The *Boston Daily Advertiser*, in a notice of the Triennial Festival of the Handel and Haydn Society, held recently in the chief city of New England, speaks of Mme. Rudersdorff as subjoined:—

"Madame Rudersdorff impressed every one by her style, by her dramatic power, and the strength and brilliancy of her voice. Her delivery of the widow's music was the best we can recall, giving clear expression in its earlier portions to the mother's alternate faith, despair, grief, and aspiration, and rising to ecstasy in the joy which attends her restoration. 'Hear ye, Israel,' created a profound impression by its impassioned earnestness, the intensity of utterance culminating in the words, 'Be not afraid.' In the concerted numbers Madame Rudersdorff's voice rang out magnificently, and the quartet and chorus, 'Holy, holy, holy,' was given with such power as to achieve the great success of the evening."

The *Boston News* has a long article on the same subject, from which our limited space will only allow us to take the following:—

"The tragic scene ('Medea') which Madame Rudersdorff selected for her *début* is highly dramatic in character. The contending passions of hatred and love are to be expressed in quick succession, as possessing the mind and heart of the deserted sorceress, now frenzied with thoughts of her wrongs, her rival, and revenge, and again melted with remembrances of her lover and her children. Not only musical, but histrionic, talent finds scope in the proper interpretation, and of these Madame Rudersdorff displayed both in her rendering of Signor Randegger's fine *scena*. This number was exceptionally interesting, and at once established Madame Rudersdorff in the high estimation of her audience."

Rumour says that Mlle. Céline de Villiers, a young vocalist not altogether unknown in the concert-room, will shortly make her appearance in a London theatre. Rumour also credits the young lady with the possession of a soprano voice of extensive range and good quality.

DARMSTADT.—Herr R. Wagner has been here, to confer with Herr Brand, the celebrated stage-machinist, or, as he would be termed in an English theatre, master-carpenter, regarding the machinery requisite for the production of the *Nibelungen* plays at the Bayreuth Theatre. Herr R. Wagner afterwards set out for Lucerne.

MUSIC RECEIVED FOR REVIEW.

DUNCAN DAVISON & Co.—"In my heart thou art throned," song, by Signor L. I. Caldi.

BELL & BALDY.—"Aunt Judy's Song Book for Children," by Alfred Scott Gatty.

HINE & ADDISON (Manchester).—"When I am dead," song, by T. Walton Gillibrand.

NOVELLO, EWER, & Co.—Novello's Octavo Edition of Weber's Opera, *Oberon*.

Advertisements.

MR. GANZ'S ANNUAL GRAND MORNING CON

CERT at St. James's Hall, Monday next, June 5th, at 2.30. Artists:—Mlle. Sessi, Madame Molan Carvalho, Madame Monbelli, Mlle. Scacchi, Madame Viardot-Garcia, Mlle. Liebhart, Mlle. Grossi, Anna Elzer, Mlle. Carola, Miss Edith Wynne, Madame Patey; Signor Gardoni, Signor Cotogni, M. Jules Lefort, Herr Stockhausen, Herr Müller, Mr. Santley. Piano, Mr. Ganz and his pupil, Mr. F. S. Southgate. Violin, Madame Norman-Neruda. Violoncello, M. Pague. Conductors—Messrs. MATTEI, VERA, ROMANO, LEHMAYER, and WILHELM GANZ. Sofa Stalls, One Guinea and Half Guinea; Balcony Stalls, numbered, 5s.; Balcony, 2s.; Area, 2s.; Admission, 1s. Tickets at the Music-sellers; at Austin's, 25, Piccadilly; and of Mr. Ganz, 15, Queen Anne Street, W.

THE VOICE & SINGING

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING. Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grist, Persian, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

PRACTICAL HINTS AND OBSERVATIONS

RELATIVE TO THE

INTRODUCTION BY GOVERNMENT

OF

SINGING IN PUBLIC SCHOOLS.

By Dr. FERDINAND RAHLES.

Price 8d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

CONDUCTOR.

AN Experienced CONDUCTOR is required for the Classical Harmonists' Society, Belfast. Information as to the duties, salary, &c., can be ascertained by application to the Honorary Secretary of the Society, Ulster Chambers, Belfast.

GRAND MARCH. By Dr. FERDINAND HILLER.

Composed expressly for and performed with the greatest success at the opening of the London International Exhibition. Now Ready. Pianoforte solo, 5s.; duet, 6s.; post free half price.—Metzler & Co., 37, Great Marlborough-street, London, W.

PUPILS WANTED.

A YOUNG GENTLEMAN, aged 16, son of a late Professor of Music, is desirous of obtaining Pupils for instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 20, Mecklenburgh Square, W.C.

I'LL HANG MY HARP. Brilliantly arranged for the pianoforte. 4s.; free by post for 24 stamps. "I consider this to be one of the most useful pieces that I have written for the pianoforte."—Extract from Mr. Brinley Richards's letter.

BOURREE, from J. S. Bach's Fourth Sonata for the Violoncello. Transcribed for the Pianoforte by W. S. ROCKSTRO, 4s.; free by post for 24 stamps.—London: Published only by Robert Cocks and Co., New Burdington Street. Order of all Music-sellers.

M. Gounod's New Songs.

GOOD NIGHT. Words by SHELLEY...	3	0
THERE IS DEW. Words by TOM HOOD...	3	0
WOE'S ME! WOE'S ME! Words by CAMPBELL...	3	0
Sung by Miss Edith Wynne.		
BOLERO. With Spanish and English words	3	0
IT IS NOT ALWAYS MAY. Sung by Santley	3	0
THE FOUNTAIN MINGLES WITH THE RIVER. Sung by Santley	3	0

Chappell's Vocal Library

OF PART SONGS, &c.,

ADAPTED TO THE USE OF CHORAL SOCIETIES, &c.

	COMPOSED OR ARRANGED BY	Price
1. Dulce Domum. S.A.T.B.	G. A. Macfarren	2d.
2. Down among the Dead Men. S.A.T.B.	"	2d.
3. The Girl I've left behind me. S.A.T.B.	"	2d.
4. British Grenadiers. S.A.T.B.	"	4d.
5. Long live England's Future Queen. S.A.T.B.	Dr. Rimbault	2d.
6. My task is ended (Song and Chorus). A.T.B.B. Balfe	"	4d.
7. Thus spake one Summer's day. S.A.T.B.	Abt	2d.
8. Soldier's Chorus. T.T.B.B.	Gounod	4d.
9. The Kermesse (Scene from "Faust")	"	6d.
10. Up, quit thy bower. S.A.T.B.	Brinley Richards	2d.
11. Maidens, never go a-wooing. S.S.T.T.B.	G. A. Macfarren	4d.
12. Fagot Binders' Chorus	Gounod	4d.
13. Sylvan Hours (for six female voices)	Joseph Robinson	6d.
14. The Gipsy Chorus	Balfe	4d.
15. Ave Maria	Arcadelt	2d.
16. Hark! the Herald Angels Sing. S.A.T.B.	Mendelssohn	2d.
17. England Yet (Solo and Chorus). S.A.T.B.	Jules Benedict	2d.
18. The Shepherd's Sabbath Day. S.A.T.B.	J. L. Hatton	2d.
19. Thoughts of Childhood. S.A.T.B.	Henry Smart	2d.
20. Spring's Return. S.A.T.B.	"	2d.
21. An Old Church Song. S.A.T.B.	"	2d.
22. Sabbath Bells. S.A.T.B.	"	2d.
23. Serenade. S.A.T.B.	"	4d.
24. Cold Autumn Wind. S.A.T.B.	"	2d.
25. Orpheus with his Lute. S.S.S.	Bennett Gilbert	4d.
26. Lullaby. S.A.A.	"	2d.
27. This is my own, my Native Land. S.A.T.B.	G. A. Macfarren	2d.
28. March of the Men of Harlech. S.A.T.B.	Dr. Rimbault	4d.
29. God save the Queen. S.A.T.B.	"	2d.
30. Rule, Britannia. S.A.T.B.	"	2d.
31. The Retreat. T.T.B.B.	L. de Rille	4d.
32. Lo! Morn is Breaking. S.S.S.	Cherubini	2d.
33. We are Spirits. S.S.S.	G. A. Macfarren	4d.
34. Market Chorus (Masaniello). S.A.T.B.	Auber	6d.
35. The Prayer (Masaniello). S.A.T.B.	"	2d.
36. The Water Sprites. S.A.T.B.	Kücken	4d.
37. Eve's glittering Star. S.A.T.B.	"	2d.
38. When first the Primrose. S.A.T.B.	"	4d.
39. O Dewdrop bright. S.A.T.B.	"	2d.
40. Sanctus, from the "Messe Solennelle." S.A.T.B.	Rossini	4d.
41. Nine Kyries, Ancient and Modern	"	2d.
42. Sun of my Soul. S.A.T.B.	Brinley Richards	2d.
43. 'Twas Fancy, and the Ocean's spray	G. A. Osborne	2d.
44. A Prayer for those at Sea	"	2d.
45. O Thou, whose power (Prayer from Mose in Egitto)	Rossini	2d.
46. The Guard on the Rhine. S.A.T.B.	G. A. Macfarren	2d.
47. The German Fatherland. S.A.T.B.	"	2d.
48. The Lord is my Shepherd (Quartet)	G. A. Osborne	2d.
49. Te Deum in F	Jackson	2d.
50. Te Deum in F	Nares	2d.

LONDON:

CHAPPELL & CO., 50, New Bond St.

THE SINGER'S LIBRARY

CONCERTED MUSIC,

PIANOFORTE ACCOMPANIMENT.

EDITED BY

JOHN HULLAH.

Sacred Series,50 Numbers.

Secular Series,90 Numbers.

Price of each Number, Twopence.

ASHDOWN & PARRY

BEG to announce that they have now reprinted the whole of the Numbers of the

SECULAR SERIES

of this much-esteemed Collection; and in order to render the work universally available, have adopted the G-clef, instead of the Alto and Tenor, throughout.

As a guarantee that the high character of the work will be maintained, ASHDOWN & PARRY have made arrangements with Mr. HULLAH to continue his Editorship, and several new numbers have been published.

Full Lists of Contents will be sent on application, post free, to any part of the world.

LONDON:

ASHDOWN & PARRY,
HANOVER SQUARE.

Messrs. HUTCHINGS & ROMER

Beg to announce that the whole of the Music in BORRESINI's New Opera,

"ALI BABA,"

*Is Now Ready.*The Opera complete, with Italian and English words,
£1 11s. 6d.

	s.	d.
OVERTURE	4	0
INTRODUCTION e Coro, "Che si fa"	-	-
ARIA, con Coro, ALI BABA, "Oh Spettacolo che incanta"	4	0
"Also arranged as Solo	3	0
ROMANZA, DELIA, "Non e il poter"	3	0
"Also arranged in lower Key	3	0
DUO, ALI BABA e ABOUL, "D'immenso Giubilo"	4	0
TRIO, DELIA, ALI BABA, e ABOUL, "Esultiamo"	4	0
DUO, DELIA e NADIR, "Ah! Dal Giorno"	3	0
TRIO, DELIA, NADIR, e ALI BABA, "Par- tirò se l'affanno"	3	0
ROMANZA, NADIR, "Lunge da te"	3	0
"Also arranged in lower Key	3	0
FINALE, Act I., March and Chorus, &c.	4	0
CORO, Soprani, "O come è bello"	2	6
ARIA e RECIT., DELIA, "O Nadir compagno fido"	3	0
DUETTINO, DELIA e ABOUL, "Parlo, imponi"	4	0
QUARTETTE, "Nadir! lui stesso!"	4	0
DUO, DELIA e NADIR, "Sei di dunque"	3	0
DUO, NADIR e ALI BABA, "Nella prossima"	4	0
MARCH e CORO, "Alla leggiadra"	2	6
FINALE, Act II., "Sarebbe mai vero?"	10	6
BALLATA, NADIR	3	0
TRIO, "Ratti voliam sull'orme"	2	6
TERZETTO, "Serena la fronte"	3	0
CORO, "Compagni a cavallo"	2	6
ARIA e RECIT., DELIA "In questa grotta"	3	0
ARIA, ALI BABA, "Oh prodigio!"	5	0
FINALE, Act III.	9	0
CORO, SOPRANI, "Gloria al Profeta"	3	0
QUINTETTO, "E troppo l'angoscia"	5	0
TERZETTO, con Coro, "Chi va là"	4	0
VALESE, ALI BABA e DELIA, con Coro, "Se un bicchier"	4	0
"Se un bicchier," arranged as Solo	3	0
"E l'ebbrezza." Sung by Mdle. Calisto	3	0
FINALE, "Ma ch'è ciò?"	2	6

9, CONDUIT STREET, REGENT STREET, W.

BOOSEY'S LIST

OF

NEW PUBLICATIONS.

ARTHUR SULLIVAN'S NEW CANTATA, "ON
SHORE AND SEA," composed for the Opening of the Exhibition, the
words by Tom Taylor, is ready This Day, price 2s. 6d. complete.PETER THE SHIPWRIGHT, by LORTZING. Performed
at the Gaiety Theatre. Complete edition, with English words, price 5s.;
uniform with the cheap editions of the "GRAND DUCHESS," 5s. "ORPHEE
AUX ENFERS," 2s. 6d. "COX AND BOX," 2s. 6d. "THE CONTRABAN-
DISTA," 2s. 6d.LILLIE'S FIRST MUSIC BOOK, with Pictures. By a
Lady. An entirely new and simple system of teaching the Pianoforte to Children,
containing the most complete instructions in music and upwards of 100 exercises and
popular airs, all progressively arranged, with 15 Engravings on wood, including
Lillie's First Lesson, Lillie's First Ball, and twelve other illustrations to various tunes.
An invaluable work for mothers, elder sisters, and governesses. Printed on tinted
paper, music size (64 pages), Price 2s. 6d., in paper cover, or 5s. bound in whole cloth,
gilt.FROM FLEETING PLEASURES. New Sacred Song,
by ALEXANDER EWING, composer of "Jerusalem the Golden." Price
3s.FROM FLEETING PLEASURES. By the composer
of "Jerusalem the Golden." Arranged as an effective piece for the Pianoforte,
in the style of the Nun's Prayer. Price 3s.FROM FLEETING PLEASURES. By the composer
of "Jerusalem the Golden." As a hymn for four voices, without words.
Small 8vo. Price threepence (post free).STEPHEN HELLER'S NEW WORK. STUDIES
ON DER FREISCHUTZ. A collection of pieces on Weber's Opera. In one
Book, Price 6s. This Day.F. H. COWEN'S "MAID OF ORLEANS." MARCH.
Performed at the Crystal Palace Saturday Concerts, and at Mr. Kuhe's
Brighton Concerts. Price 3s. In the press, for Military Band.THE CHILDREN'S CHORAL BOOK. Thirty Juvenile
pieces arranged for three equal voices. Price 6d. "We can honestly
recommend it to schools in which singing is either a study or a relaxation."—
Sunday Times. By the same Editor, 6d. each, A GARLAND OF SONGS, Fifty
Part-Songs for Villages or Schools. THE GOLDEN HARVEST, Twelve easy
German Four-Part Songs.*Published every Fortnight.*THE ROYAL EDITION OF OPERAS. Edited by
ARTHUR SULLIVAN and J. FITZMAURICE. Complete Handbooks for the Theatre,
containing the whole of the music, and Italian and English words. Royal 8vo. Price
2s. 6d. each in paper, or 4s., cloth, gilt edges. Now ready:—

FAUST.
IL TROVATORE.
MARTHA.
DON JUAN.
NORMA.
LUCIA DI LAMMERMOOR.
RIGOLETTO

FRA DIAVOLO.
LA SONNAMBULA.
IL BARBIERE.
FIDELIO.
FIGARO.
LUCREZIA.
LA FIGLIA (May 15).

"The best cheap edition in the market."—Observer.

London: BOOSEY & CO., Holles Street.

STERNDALE BENNETT TESTIMONIAL.

At a Meeting of the Professors of the Royal Academy of Music, which took place at the Institution, on the 22nd of April, it was unanimously resolved that it is desirable to offer Sir W. STERNDALE BENNETT a Testimonial of the cordial sympathy of musical artists, and lovers of music, in the distinguished honour that has recently been conferred on him by our Most Gracious Sovereign, and that this Testimonial consist in the Endowment of an Exhibition to be called the

STERNDALE BENNETT EXHIBITION,

to assist Musical Students in their education in the Royal Academy of Music, of which Institution the eminent musician whose name will thus be perpetuated was a pupil, and is now the Principal.

The following Gentlemen have formed themselves into a Committee, for the purpose of fulfilling this resolution. Those marked with a * form the Sub-Committee:—

W. H. AYLRARD, Esq.
H. C. BANISTER, Esq.
J. LAMBORN COCK, Esq.
* F. R. COX, Esq.
* W. G. CUSINS, Esq.
W. H. CUMMINGS, Esq.
* W. DORRELL, Esq.
* H. R. EYERS, Esq. (Hon. Sec.)
F. R. FOLKES, Esq.
Signor GARCIA.
Signor GILARDONI.

JOHN GILL, Esq.
J. GOSS, Esq.
G. GROVE, Esq.
C. HARPER, Esq.
W. H. HOLMES, Esq.
H. W. HILL, Esq.
G. HORTON, Esq.
JOHN HULLAH, Esq.
F. B. JEWSON, Esq.
W. LACY, Esq.
H. LAZARUS, Esq.

H. C. LUNN, Esq.
* G. A. MACFARREN, Esq.
* W. MACFARREN, Esq., Hon. Treas.
ARTHUR O'LEARY, Esq.
Signor PINSUTI.
Signor PIATTI.
CIPRIANI POTTER, Esq.
Signor PRAGA.
Signor RANDEGGER.
SIMS REEVES, Esq.
* BRINLEY RICHARDS, Esq.

P. SAINTON, Esq.
C. SANTLEY, Esq.
Dr. STEGGALL.
O. SVENDSEN, Esq.
A. SULLIVAN, Esq.
H. THOMAS, Esq.
T. A. WALLWORTH, Esq.
W. WATSON, Esq.
J. G. WAETZIG, Esq.
F. WESTLAKE, Esq.

With power to add to their number.

Subscriptions to the "Sterndale Bennett Exhibition Fund" will be received by the Hon. Treasurer, WALTER MACFARREN, Esq., 3, Onaburgh Terrace, N.W.; the Hon. Secretary, H. R. EYERS, Esq.; by any other Member of the Committee; and by the UNION BANK OF LONDON, Argyll Place, Regent Street.

The Cottage, Aubrey Road, Notting Hill, W.
May 31st, 1871.

H. R. EYERS, Hon. Sec.

SUBSCRIBERS' NAMES ALREADY RECEIVED.

H. R. Allen, Esq.£1 1 0	J. Heming, Esq.£1 1 0	G. Russell, Esq.£1 1 0	M. B. H.£1 1 0
W. C. Alwyn, Esq.2 2 0	Miss Henderson2 2 0	P. Sainton, Esq.5 5 0	Hugo Daubert, Esq.1 1 0
H. Aveling, Esq.1 1 0	H. Weist Hill, Esq.2 2 0	C. Santley, Esq.5 5 0	C. Sparrow, Esq.5 5 0
W. H. Aylward, Esq.2 2 0	G. Horton, Esq.1 1 0	C. H. Shepherd, Esq.1 1 0	T. Sparrow, Esq.2 2 0
G. B.1 1 0	John Hullah, Esq.5 5 0	(Newcastle)1 1 0	J. Brinsmead, Esq.2 2 0
H. B.1 1 0	W. H. Holmes, Esq.5 5 0	Dr. Steggall5 5 0	Miss Green1 1 0
Walter Bache, Esq.1 1 0	B. R. Isaac, Esq. (Liverpool) 1 1 0	Charles E. Stephens, Esq. 2 2 0	T. E. Weekes, Esq. (Plymouth)1 1 0
W. Baly, Esq. (Exeter)1 1 0	F. B. Jewson, Esq.2 2 0	S. J. Stephens, Esq.2 2 0	S. Weekes, Esq. (Plymouth)1 1 0
W. S. Bambridge, Esq.5 5 0	Walter Lacy, Esq.1 1 0	O. Svendsen, Esq.2 2 0	W. Duncan Davison, Esq. 1 1 0
H. C. Banister, Esq.2 2 0	H. Lazarus, Esq.1 1 0	Arthur S. Sullivan, Esq. 5 5 0	J. W. Davison, Esq.1 1 0
H. Baumer, Esq.1 1 0	C. Lonsdale, Esq.2 2 0	C. S.0 10 0	C. E. Mudie, Esq.1 1 0
Sir J. Benedict5 5 0	W. F. Low, Esq.5 5 0	R. S.1 1 0	Handel Gear, Esq.1 1 0
T. T. Bernard, Esq.5 5 0	Stanley Lucas, Esq.3 3 0	H. Thomas, Esq.5 5 0	G. W. Hammond, Esq.1 1 0
John Black, Esq.1 1 0	H. C. Lunn, Esq.5 5 0	John Thomas, Esq.5 5 0	C. S. Jekyll, Esq.1 1 0
Messrs. J. Broadwood & Sons 26 5 0	Mrs. H. C. Lunn.1 1 0	Mrs. E. E. Titterley1 1 0	F. D. Lewin, Esq. (Lee)1 1 0
R. Case, Esq.26 5 0	L. L.0 0 5 0	T. Wallworth, Esq.2 2 0	J. T. Willey, Esq.1 1 0
Rowland Cox, Esq.5 5 0	S. M.0 10 0	W. Watson, Esq.1 1 0	C. A. Barry, Esq.1 1 0
F. R. Cox, Esq.5 5 0	G. A. Macfarren, Esq.5 5 0	J. G. Waetzig, Esq.1 1 0	C. E. Hirst, Esq.1 1 0
J. Lamborn Cock, Esq.5 5 0	Walter Macfarren, Esq.5 5 0	F. Westlake, Esq.5 5 0	D. H. McKewan, Esq.1 1 0
W. G. Cusins, Esq.5 5 0	Oliver May, Esq.5 5 0	Mrs. Williams1 1 0	Messrs. Mills2 2 0
H. C. Deacon, Esq.5 5 0	T. M. Mudie, Esq.1 1 0	J. Whomes, Esq.1 1 0	H. A. Rudall, Esq.5 5 0
W. Dorrell, Esq.5 5 0	The Rev. J. Powell Metcalf 2 0 0	Geo. Wood, Esq.5 5 0	J. Riviere, Esq.1 1 0
Lord Ebury3 3 0	Arthur O'Leary, Esq.3 3 0	Mrs. Anderson5 5 0	Dr. E. G. Monk (York)1 1 0
H. R. Evers, Esq.5 5 0	Captain E. Ottley10 0 0	J. Banister, Esq.1 1 0	E. H. Buek, Esq.1 1 0
R. Evers, Esq. (Blandford) 1 1 0	The Right Hon. Sir J. Pakington, Bart. M. P. 2 2 0	J. Lea Summers, Esq.1 1 0	Thomas Woolner, Esq.1 1 0
Madame Ferrari5 5 0	Miss Peach2 2 0	Lady Thompson5 5 0	W. B. Healey, Esq.0 10 6
F. R. Folkes, Esq.1 1 0	T. Pettit, Esq.2 2 0	Joseph Kirkman, Esq.5 5 0	H. Lahe, Esq.1 1 0
Mrs. Frackelton1 1 0	Signor Pinsuti5 5 0	Henry Kirkman, Esq.5 5 0	Miss Norman (Brighton) 5 5 0
C. C. Fuller, Esq.5 5 0	Signor Piatti5 5 0	Marnaduke C. Wilson, Esq. 2 0 0	M. Pague, Esq.1 1 0
Signor Garcia5 5 0	Cipriani Potter, Esq.5 5 0	J. Williams, Esq.1 1 0	Charles Gardner, Esq.2 2 0
John Gill, Esq.5 5 0	F. Pratt, Esq.1 1 0	Miss Josephine Williams 0 10 6	J. Ridgway, Esq. (Southampton)2 2 0
Mrs. John Gill1 1 0	Signor Praga3 3 0	F. C. Jelf Sharp, Esq.3 3 0	Miss Scott1 1 0
Mrs. John Gill (Clapham) 1 1 0	Signor Randegger5 5 0	George Wheelodon, Esq. (Wolverhampton) 3 3 0	Arthur John Otway, Esq. M.P.1 1 0
Signor Gilardoni2 2 0	C. J. Read, Esq. (Salisbury) 1 1 0	The Rev. Sir F. A. Gore	W. H. Cummings, Esq.3 3 0
J. Goss, Esq.5 5 0	Sims Reeves, Esq.5 5 0	Onseley, Bart.2 2 0	Messrs. Ashdown & Parry 5 5 0
Charles Godfrey, Esq.1 1 0	Brinley Richards, Esq.5 5 0	Miss Clough3 3 0	
Dan Godfrey, Esq.1 1 0	F. Ralph, Esq.1 1 0	George Smith, Esq.1 1 0	
G. Grove, Esq.2 2 0	H. Rouher, Esq.5 5 0	Miss A. A. Smith1 1 0	
C. Harper, Esq.1 1 0			